



THE FIGURE EXAMINED

Masterworks from the Kasser Mochary Art Foundation

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THE FIGURE EXAMINED: MASTERWORKS FROM THE KASSER MOCHARY ART FOUNDATION

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front cover:

Auguste Rodin (French, 1840–1917)

ADAM, 1881; posthumous cast 1970

Bronze, 8/12

77.5 x 29.875 x 30.25"

back cover:

Alexander Archipenko (American, b. Ukraine, resided France and United States, 1887–1964)

ROSE TORSO, 1928

Clay, glaze, wood, grout

23.875 x 14.875 x 4.5"

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FOREWORD AND ACKNOWLEDGEMENTS

The man who has honesty, integrity, the love of inquiry, the desire to see beyond, is ready to appreciate good art. He needs no one to give him an art education; he is already qualified. He needs but to see pictures with his active mind, look into them for the things that belong to him, and he will find soon enough in himself an art connoisseur and an art lover of the first order.

—Robert Henri, *The Art Spirit*

Art collectors are remarkable and unique individuals. Alexander and Elisabeth Kasser's collecting fervor is reflective of highly personal tastes and discerning aesthetic preferences, and their passion for art is truly a testament to the enlightened and engaging life they led. Taken as a whole, the Kasser art collection may ultimately be viewed through the lens of the collectors themselves, for it was they who created, shaped, molded, and nurtured it from inception.

There is no right way to collect art. Some pursue it as a financial investment, while others seek societal approval or acquired status. And then there are those who collect in the hope of leaving their mark on contemporary society, if not the history of art itself.

Alex and Elisabeth Kasser, however, were guided by perhaps a more personal vision. Investing the time, energy, and treasure it takes to amass more than 1,500 works of art qualifies them as serious collectors. But they collected not merely for the sake of acquisition. Their devotion to art was palpable and their interests focused on a more humanistic quest for beauty. And, whenever possible, they "collected" the artists they met as friends. For the Kassers, knowing artists personally was one of the more joyful and rewarding aspects of the collecting experience. It closed the circle, the dance between artist and art patron, and their enthusiasm was personified through a lasting, personal romance with the creative process.

Their son, Michael, reflects that it was his mother, Elisabeth, who had the formal training in art history, and that for the most part his father Alex represented the business side of the collecting equation. Yet it was Alex who, as a young man in 1929, first fell under the spell of the sculptor Auguste Rodin and tenaciously pursued the acquisition of the artist's bronze *L'Éternelle idole* for decades until he was finally able to purchase a casting from

the Musée Rodin in Paris. This, then, was the genesis of the Kasser Art Collection. As in most successful partnerships, Alex and Elisabeth's respective talents complimented each other. They knew that with their purchases they were investing in an artist's life and, by extension, an art historical continuum, and that there was a certain element of immortality in what they were creating.

The Kasser Mochary Family Foundation was founded in 1968 by Alexander and Elisabeth Kasser, along with their children, Mary Mochary and Michael Kasser. It is in a spirit of homage and celebration that we present *The Figure Examined: Masterworks from the Kasser Mochary Art Foundation*.

On behalf of the Tucson Museum of Art Board of Trustees and staff, I wish to acknowledge and sincerely thank the wonderfully talented team of curators for this monumental enterprise, Ms. Angela Novacek, Deputy Director of the Kasser Mochary Art Foundation, Vienna, Austria; Ms. Joanne Stuhr, Independent Curator and Curator of the Kasser Mochary Art Foundation, Tucson, Arizona; and Dr. Julie Sasse, Chief Curator and Curator of Modern and Contemporary Art, Tucson Museum of Art. It is through the tireless efforts of these three scholars that we are able to present this much-anticipated exhibition. We would also like to acknowledge Regina Heitzer-Momaday for translations and Luc Goodhart, assistant to Joanne Stuhr.

Finally, we thank the entire Kasser Mochary family, especially Mary and Michael, for their gracious enthusiasm, generosity, and assistance. Their insight, patience, good humor, and guidance have been invaluable assets in bringing this project to fruition.

Robert E. Knight
Chief Executive Officer, Tucson Museum of Art

PREFACE

Long before they could allow themselves the luxury of owning great art, our parents, Alex and Elisabeth Kasser, taught us that art was an essential part of the human experience, vital to the development of the mind and soul. An affinity with beauty, both man-made and natural, was intrinsic to the character of our parents.

Throughout their lives, our parents encouraged us to pursue athletics, academics, and other activities that enhance the mind, foremost of which was an appreciation of the arts. In a very European tradition when we traveled as a family, our days were filled with cultural experiences. We visited art museums and galleries and attended concerts, opera, and the theater. Our mother was exceptionally knowledgeable about classical art and history, and regaled us with stories of Ancient Greece and Rome. Wherever we went, she pointed out antiquities and architectural gems as well as the simple natural beauty of passing landscapes. If our mother was the font of art history and appreciation, our father was the admirer of ingenuity and innovation. As an engineer, Alex was drawn to creativity in all forms—art, of course, but also science and business. He delighted in new ideas and the analysis of how they could be applied and brought to life.

The collection our parents amassed reflects both of their sensibilities; it is a confluence of the love of beautiful objects as well as the admiration for original thought. The artists represented in the collection range from the Renaissance to the Contemporary eras, but the common thread in their works is that they are both beautiful and innovative.

Collectors have the responsibility of conserving what they own for the benefit of future generations. This significant responsibility is also a privilege. We are forever grateful that our parents imbued us with their love of art as well as their passion for life. We cherish their legacy, which is evident in their collection, and are delighted to share it with you.

*Mary Kasser Mochary and I. Michael Kasser
August 2014*

THE KASSER MOCHARY COLLECTION

Joanne Stuhr and Angela Novacek

Private collections have special positions in the history of art. They are generally formed over a precise period in the collector's life and reflect personal taste, vision, and interest. In the case of Elisabeth and Alexander Kasser, this reflection is specific and accurate as a record of time, place, and the collectors themselves. "The reasons my parents began collecting art were multifaceted: pieces of the mosaic," reflected daughter, Mary Mochary. "Most simply, they loved art—all the arts. It was part of their European sensibility and spirit. My mother was initially the motivating force, but my father soon took up the cause. They were driven not by value, but by passion."¹

Alexander Kasser, who was born in Budapest, Hungary, studied at the Sorbonne in Paris and later earned a degree in chemical engineering at the University of Grenoble, France, after which he returned to Hungary to work in the paper industry. Through a series of patents and innovations, he quickly became one of the leading experts in the production of paper. He met Elisabeth Arányi in Budapest; they married and their children, Mary and Michael, were born there. Both Elisabeth and Alexander had been interested in art and music from early ages. Elisabeth came from a family for whom the arts were held in high regard, and she studied art history at the University of Budapest. She later shared her knowledge with her husband, who already possessed an ardor and enthusiasm for the subject. The couple had begun to collect art in Hungary before the devastating interruption of World War II.

In 1944, the Kassers worked with Swedish diplomat Raoul Wallenberg, whose humanitarian missions rescued as many as 100,000 Hungarian Jews from Nazi persecution. Alexander was the director of the Swedish Red Cross in Hungary, and Elisabeth served as an interpreter for Wallenberg. In 1997, Mr. Kasser was honored with the *Raoul Wallenberg Hero for our Time* award for his humanitarian efforts. After the war, Alexander and Elisabeth left Hungary with their two children, moving first to Mexico City, where Alexander taught cellulose chemistry at the National Polytechnic Institute of Mexico. Later they settled in Montclair, New Jersey, where Professor Kasser started a company consulting for the paper industry.

In the United States they were able to resume collecting art. Eventually, Mr. and Mrs. Kasser were fortunate to have residences in Vienna, Paris, and Montclair, a short distance from New York City, and these rich environments would certainly have inspired them.

Vienna was positioned at the zenith of intellectualism from the turn of the twentieth century until the advent of World War II. At the end of 1900s Sigmund Freud pioneered his theories of the unconscious and introduced the practice of psychoanalysis. The term *Gesamtkunstwerk* (total work of art) was introduced in 1895 to summarize the prevailing integrative approach that called for the synthesis of all the arts. Following this aesthetic philosophy, progressives such as architects Adolf Loos and Joseph Maria Olbrich; composer Josef Hauer and Arnold Schoenberg; Secessionist artists Gustave Klimt, Egon Schiele, and Oskar Kokoschka; and the coalition artists and designers affiliated with the Wiener Werkstätte including Josef Hoffmann and Koloman Moser were among the innovators living in Vienna who impacted the trajectory of art and thought throughout Europe.

As the birthplace of Modernism, Paris was the epicenter of art and culture from the late nineteenth through mid-twentieth centuries, and many of the artists whose work the Kassers collected had associations with that enlightened city. Numerous legendary artists left their indelible mark on contemporary perspectives, among them Auguste Rodin and Pierre-Auguste Renoir, and later, Henri Matisse and Pablo Picasso to name only a very few. French authors and philosophers such as Guillaume Apollinaire, Paul Éluard, Jean-Paul Sartre, and Simone de Beauvoir not only transformed literature and thought but substantially influenced movements in art as well. Experiments in theater and dance led to the rise of Surrealism, and artists Giorgio de Chirico, Joan Miró, and their colleagues advanced the movement. Innovators such as Jean Cocteau challenged the boundaries between disciplines so thoroughly as to eradicate them altogether, and heralded the advent of the *Nouvelle Vague* (New Wave) in French cinema.

If any city could rival these heady environments, it was New York. After World War II, it became the most vibrant city in the

world, the capital of art, literature, and music. As early as the 1910s, artists including Max Weber had initiated the exchange of ideas between the artistic spheres of Paris and New York. During the war years many pioneers of the European avant-garde immigrated to America furthering that dialogue. New York from the mid-1940s into the 1970s was at the height of its sway. Abstract Expressionists Jackson Pollock and Willem de Kooning along with their champion Peggy Guggenheim, founder of the influential gallery Art of This Century; writers including Frank O'Hara (who was also a curator at the Museum of Modern Art) and William S. Burroughs; composer John Cage and choreographer Merce Cunningham; jazz masters Charlie Parker and Thelonious Monk; and the art maverick Andy Warhol ineradicably changed the disciplines of art.

Despite the ravages of war, Vienna regained much of its former majesty and influence, Paris remained an exciting center for art, music, and intellectual thought, and New York retained its exigent dynamism, innovation, and verve during the years the Kassers spent there. In these home cities and in their extensive travels, the couple had abundant opportunities to view and purchase art, and to make personal acquaintances with artists.

PERSONAL DIRECTIONS AND SELECTION CRITERIA

The Kassers were *amateurs d'art* in the original sense from the French—lovers or ardent admirers in enthusiastic pursuit of an objective. Their personal predilections are readily apparent in the collection they formed. In the words of daughter Mary Mochary, “My parents collected in order to feel closer to some of the most imaginative souls on our planet. Alex’s admiration for creative thought knew no bounds, and Elisabeth’s kinship with beauty was ever evident.” Their finely tuned sensibilities, their collective knowledge, their informed views, and their enthusiasm for the artists themselves all shaped their selections. Many of the acquisitions presented in *The Figure Examined* were made in the 1960s and 1970s, a time dominated by optimism and possibility, especially in the United States. In these years the Kassers closely followed the sales of the important auction houses in the United States and in France, especially those at Parke-Bernet in New York, Palais Galliera, or Hôtel Drouot in Paris.

The couple had strong opinions that may be observed within the collection they amassed. Sculpture, for example, was a special interest, and formed a core of the collection. In fact, for Alex it was the genesis of his collecting urge. He saw a cast of *L'Éternelle idole* by Auguste Rodin in the 1920s and was so moved by the beautiful bronze that he decided on sight that he wanted to own a cast. Delayed in this objective first by financial constraints, then by World War II, the conscription of metals for armaments, and the family’s move to North America, it was not until 1971 that the

Kassers succeed in acquiring *L'Éternelle idole*. In the intervening decades, however, Alexander and Elisabeth were far from inactive. Many important pieces in the collection were acquired by the time the desired sculpture was purchased. These include most of the other Rodin works seen in this exhibition as well as numerous sculptures by Marino Marini, Jacques Lipchitz, and Giacomo Manzù. Their purchases were not limited to sculpture; paintings by Mary Cassatt, Pierre-Auguste Renoir, Alfred Sisley, Paul Signac, and Pablo Picasso were added, as well as numerous drawings and prints by other artists.



Acquisitions were based on strength, beauty, and aesthetic principles independent of the time and place of creation. As a family legacy they wished to have artistic reminders of the heights of human endeavor that can be reached with proper inspiration and training. Granddaughter Alexandra Mochary Bergstein states that it became the couple’s policy to purchase art that possessed the same expressive power and magnetic effect as *L'Éternelle idole*. Whatever the potential purchase, these essential qualities had to be present. Another emphasis was on work that revealed growth in an artist’s career. Pieces from transitional or pivotal periods were sought that reflected defining moments in an artist’s development.

There is a preponderance of figurative art in the collection in both senses of the word—recognizable subject matter, more or less realistically rendered (as opposed to abstract or non-objective art), as well as images of the human figure. Profound interest in and enjoyment of people and personalities likely stimulated the couple’s partiality for figuration. They derived tremendous pleasure from their close relationships with family and the lively

Auguste Rodin, *L'Éternelle idole (grand modèle) / The Eternal Idol (large model)*, 1893; posthumous cast 1971, Bronze, 8/12; 28.75 x 21.625 x 15.375¹

company of friends. Son Michael Kasser recalls his parents as outgoing and social: “They loved to go out, and they hosted marvelous parties with music—violin or piano played by musicians and composers of their acquaintance. They had great friends, especially in the Hungarian community, and were socially very well connected.” He likened their home to a *Stammtisch*, the ever-open table where friends and ideas were warmly received.

The human form has been a dominant subject in art from its very inception, perhaps because in the figure, we may contemplate ourselves. Elisabeth Kasser was particularly interested in this fertile topic, considering representation of the human body the highest form expression, one which allows for endless fascination, variation, and interpretation. This partiality is evident in the wide-ranging representations of the figure, from highly real to abstract. In two and three dimensions, the collection includes classically styled portraits, idealized images, figure studies, and genre scenes depicting a variety of activities.

In the final decades of the twentieth century, the Kassers made purchases from commercial art galleries or directly from the artists with whom they were acquainted. Alexander and Elisabeth loved to analyze works of art and sought to deepen their understanding by becoming acquainted with the artists who created them. Alexandra recalls her grandfather saying, “If I liked a piece of art, I tried to know the artist, and searched for a connection with him,” a process he called “learning through friendship.” This led to the long lasting friendship with Marino Marini, Jacques Lipchitz, and Henry Moore, friendships that ended only with the death of those artists. The family spent many summers in Forte dei Marmi on the northern coast of Tuscany, near the marble quarries where the artists worked.

PRIVATE BECOMES PUBLIC

By the end of the 1960s the Kasser family decided to extend their enthusiasm and deep interest in the arts beyond their private circle. In 1968 the Kasser Family Foundation—later renamed the Kasser Mochary Foundation—was created with the mission of supporting and maintaining programs in the fine arts, music, and other educational, scientific, and literary charitable arenas. Soon after its establishment, the Foundation began to loan artworks for temporary and extended exhibition now including museums in the District of Columbia, California, New Jersey, Oklahoma, Austria, Germany, England, Israel, and Costa Rica.

During the last twenty-five years of their lives the Kassers traveled between their residences and favorite places—Vienna, Paris, Monte Carlo, Madrid, Bad Ragaz, Montclair, and Palm Springs. Alexander died in Vienna in 1997 at the age of eighty-eight and Elisabeth died in 2002 at the age of eighty-two in Washington,

DC; however, their enthusiasm and love for the arts has passed to their children who both actively collect art today. Mary’s collection parallels her parents in many ways, and she acquired many of the artworks presented in *The Figure Examined*. She is also the Chair of the board of trustees and Manager of Kasser Mochary Art Foundation. Michael has focused on antiquities and artifacts. He has assembled an exceptional collection of Precolumbian art and other antiquities, as well as works by some of the artists whom his parents knew.

The senior Kassers also instilled in their children the importance of patronage and philanthropy. The younger generation’s sponsorship has made possible the Elisabeth A. Kasser Wing of the National Museum of Women in the Arts in Washington, DC, which opened in 1997; the Alexander Kasser Theater at Montclair State University, New Jersey, which this year celebrates its tenth anniversary; and the Kasser Family Pool at the University of Arizona, dedicated in 2008, to name just a few of their acts of generosity. They have each made substantial contributions to arts organizations in their places of residence and have thereby significantly impacted the cultural climate of the communities in which they live.



Elisabeth Kasser with Marino Marini

THE FIGURE EXAMINED

Concepts of beauty, universality, identity, and expression are revealed through the aesthetics of the human form—the earliest, most dominant, enduring, and inexhaustible subject of art. From this point of departure, *The Figure Examined* illuminates the ways in which crucial cultural, historic, and social events affected art over the span of approximately 150 years. The exhibition traces social ideals, artistic movements, philosophical and political theories, stylistic trends, and experimentation with media during these dynamic and rapidly changing periods in art, which were at times nothing short of revolutionary.

¹ All quotes from the Kasser Mochary family are derived from personal correspondences and conversations with the authors.

THE FIGURATIVE TRADITION

Julie Sasse

Spanning more than one hundred years of creative production, the artists in *The Figure Examined* are dedicated in one way or another to the figurative tradition. Their works, created between the late nineteenth and middle to late-twentieth centuries, build on concepts of the human figure from the past and serve as catalysts for succeeding generations of artists. In their time, these artists were either firmly entrenched in the traditional principles that governed artistic renderings of the figure or they sought to break free from such constraints. Many were also on the cusp of radical change in the ways that the figure could be communicated to portray the human experience and reflect upon the psyche of the individual. Through all of these approaches, the figure acts as a medium, bringing us closer to the world around us.

Two aspects emerge through these paintings, sculptures, and works on paper: the figure as object and the figure as a humanist symbol that simultaneously speaks in universal (broad) and individual (personal) terms. Many of the artists represented herein reflect aspects of classicism and naturalism, while others focus on abstraction and expressionism and choose to see the figure architecturally rather than organically. In each manifestation, these artists seek to discover the ideal self as intellectually detached images based on pure observation, or as unabashedly self-conscious and introspective. They reflect the depths of despair and anxiety inherent in twentieth-century life as well as the excitement and promise of an unknown future. In between these two poles of existence, many of these artists allow for the sheer pleasure of exploring the ideal form and personal identity.

Images of the human figure—created since ancient humans embellished cave walls and rock faces—have evolved over the centuries. While prehistoric peoples depicted the figure in an abstract manner, early Greek artists of the sixth century B.C. Archaic period focused on the notion of honor and idealism in renditions of the human body. Kouros (young man) and kore (maiden) figures characteristic of this time appear formalistic and rigid, expressing the essential elements of the perfect member of society.¹ Art of this period reflects a shift from a local tribal government to the polis (city-state), increased seafaring exploration and commerce, and the rise of athletic games, poetry,

and monumental statuary.² Figuration in Greek sculpture changed in appearance to the naturalistic and heroic in the early fifth century B.C. during the Classical period. Mimicking natural physical characteristics of the human body rather than the ideal, the art of this era served as a model for European representational art for the next two millennia and became the creative well from which artists continue to draw. These developments reveal a profound sense of selfhood by artists who aimed to define humanity through the establishment of classical ideals and virtues of harmony and beauty expressed through the human form. New ways of thinking emerged in the work of philosophers Socrates (470–399 B.C.), Plato (384–345 B.C.), and Aristotle (384–322 B.C.), who rejected polytheism (worshipping multiple gods) and challenged the notion that Truth comes to us through supernatural or other religious means. Instead, they believed that the essence of human nature is found in the study and observation of humankind.

During the Middle Ages (c. 1150–1450), images of the human figure turned from the natural body to the religious aspects of the corrupt, suffering, and decayed body awaiting salvation. As meditative objects of reflection, such paintings and sculptures served as vehicles to disseminate Christian doctrine as it related to incarnation, transubstantiation, and resurrection.³ Additionally, just as classical Greeks anthropomorphized their gods by blending animal and human characteristics, so too did early Christians embody the divine in the likeness of human beings. Intrinsically connected to and reliant on the religious architecture that housed devotional paintings and sculptures, the role of figurative art during this period was both symbolic and didactic. But over time, these qualities of the figure as a tool for representing beliefs became less defined. Artists began to consider a more humanistic approach towards the interface between humankind and the divine.

In the late fourteenth century, classical antiquity in Italy became wildly popular when new discoveries of bronze statuettes inspired artists and wealthy collectors alike to build collections. As a result of these excavations and the rediscovery of classical texts, Italian Renaissance scholars, under the guidance of scholar and poet Francesco Petrarca (Petrarch, 1304–1374), turned to the study of

classical culture. Their seminal concepts became the basis for the emerging philosophy of humanism. Petrarch and other humanists of his time believed that feelings, conscience, and self-analysis are a part of every human being, not just pagans or Christians. Seeking to combine philosophical and religious concepts, these philosophers placed an emphasis on science, intelligence, and the power of reason. They believed that humanism stems from society's need to establish a view of existence that affirms humankind's significance in the world. Placing people at the center of the universe, humanism draws upon the notion that the ultimate goal of human life is to achieve happiness in nature and in civilization.⁴ Furthermore, this philosophy places importance on the individual's responsibilities for citizenship and leadership, and places fate in the hands of the person rather than an abstract entity. With these radical new ways of seeing humankind's place in the world came a reconsideration of the figure in art.

Italian artists expressed a multitude of interpretations of the human form which arose out of a new approach to reality as a result of the relatively peaceful period in Florence in the early fifteenth century. While some artists of this time clung to Gothic themes of chivalry, others infused their work with a sense of serenity and humanism, or they experimented with scale and perspective.⁵ As the arts burgeoned, artists acquired unprecedented social standing and cultural importance, which encouraged them to assert their individual creative prowess.⁶ However, while inspired to solve aesthetic problems, they were also affected by complex local traditions and became influenced by the personal tastes of their patrons.

In the High Renaissance of the early sixteenth century, not only was a new emphasis placed on naturalism in art, but movement and emotional sensibility were also heightened in paintings and sculpture to better reflect human greatness and dignity.⁷ Beauty tended to overshadow naturalism, and figures showed a restraint of emotion resulting in the "classic repose," idealized figures in which composure, somberness, and stoicism took precedence over passion. It was a time of civil and political unrest, and instability was reflected in works that often rejected the rules and principles of composition in favor of stronger narrative themes. Michelangelo's *David*, 1501–1504, is an example of art commissioned by the Florentine government to express its ideals as it sought to rebuild its republic. Using a new visual mythology and stylistic language, such works not only anchored the city with assertive new iconography but also referenced the heroic past.⁸

The emphasis on beauty, balance, and nobility prevalent in the Italian Renaissance served as the model for figurative depictions in France during the seventeenth-century Baroque period. When artists who won the *Prix de Rome* returned from Italy to study at

the *Académie française*, they reinforced the classical prototypes they had studied.⁹ With a rigorous investigation of the human body, artists imbued their figures with naturalism, sensuality, and drama. By the Rococo, or Late Baroque period (c. 1660–1725), France reacted against the strict adherence to symmetry and formalism with figures and compositions that were more ornate and graceful than their earlier counterparts. During this time, the urban aristocracy favored the intimate, the precious, and the irregular, in contrast to the Baroque's preference for the monumental, the representative, and the regular. Additionally, the public and private spheres in society became more distinct.¹⁰ As a result, the figure no longer needed to contain a religious or moral message.

Further stylistic shifts occurred at the end of the eighteenth century with the emergence of the Neoclassic style, inspired in part by the many artifacts excavated at Herculaneum by Marcello Venuti in 1738 and by Carlo di Borbone in 1748 at Pompeii. Moving away from the florid qualities of Rococo, artists of this period sought to create a forceful and timeless figurative style by returning to antiquity's emphasis on ideal beauty. They focused on mythological themes and allegorical subjects to convey moral and social virtues, and followed recognizable canons of form and composition.¹¹ At the same time, Romanticism emerged as a response to social disillusionment with the Enlightenment values of reason and order in the aftermath of the French Revolution. Vying for prominence with the Neoclassic style, Romanticism favored the power of emotion and individuality in rendering the beauty and perfection of the figure. In such works color, irregular forms, and exotic subjects all contributed to heightened dramatic effects and passionate interpretations of major narratives both real and mythological. To the Romantics, the originality of the artist was a central concern, and in figurative works, individual likenesses full of emotion reigned supreme.

By the mid-nineteenth century, Classicism and Romanticism gave way to Realism, which resulted in one of the most productive periods in European art history. At first, artists sought new ways to express the human condition as well as to remove the frivolities of fantasy and excessiveness from art. Many artists of this time preferred to capture life from direct observation rather than from the imagination, yet they still found inspiration in the classical reverence for the human form. For example, Auguste Rodin (French, 1840–1917), who was inspired by the naturalism of Michelangelo's sculptures, focused on the formal qualities of the human body as a three-dimensional mass, a preoccupation that caused an uproar in artistic circles of its time.¹² The exercise of drawing from a live nude model was thus a major component of art academy curricula in the nineteenth century, a practice that continued well into the twentieth century. For artists, the nude



symbolized humankind in a state of pure nature, Grecian ideals of symmetry and perfection, and the human body as the center of a greater cosmos.¹³

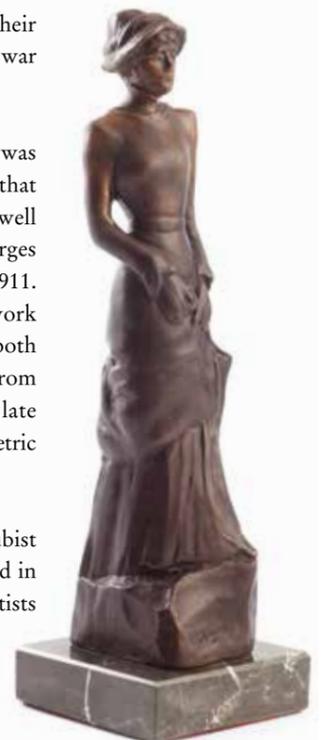
Many artists of this time, including Pierre-Auguste Renoir (French, 1841–1919), Edgar Degas (French, 1834–1917), Henri Fantin-Latour (French, 1836–1904), Alfred Sisley (British, 1839–1899), Mary Cassatt (American, 1844–1926), Paul Gauguin (French, 1848–1903), and Henri Matisse (French, 1869–1954), referenced academic principles while simultaneously challenging traditions of the *Académie française* by breaking boundaries that defined the human figure. They expressed stylistic individuality through the visual brushstrokes of Impressionism, simplified imagery of Symbolism, painterly distortions of Post-Impressionism, and

bright colors of Fauvism. Artists such as Cassatt, Degas, and Renoir, exalted in the calm beauty of women in idealistic terms and depicted them in domestic scenes or attending to their toilette. On the other hand, Edouard Manet (French, 1832–1883), caused an outrage at the Paris Salon of 1865 with his *Olympia*, 1865, because the model, clearly a prostitute, gazes confrontationally at the viewer. Similarly, Henri de Toulouse-Lautrec (French, 1864–1901) regularly employed models from local brothels and painted provocative scenes of the colorful Parisian nightlife. All themes, narratives, and representations were now available to the artist—and expression of the human experience reached far beyond myth, religion, and realistic representation of earlier times.

Ignited by a plethora of new ways to examine and articulate the figure (in many ways a reaction to the intimate nature of Impressionism), several stylistic changes occurred in the early twentieth century. German Expressionism emerged prior to the First World War, influenced by French Fauvism and the works of Vincent van Gogh (Dutch, 1853–1890), Edvard Munch (Norwegian, 1863–1944), Ernst Barlach (German, 1870–1938), and Matisse, among others. Marked by distorted color, scale, and space, their figurative works first concentrated on aesthetic concerns, but by 1915 their disillusionment with the war caused their art to become emblems of bitter protest.

One of the most radical movements of the early twentieth century that re-envisioned the figure was Cubism, a style that reduced natural forms into geometric planes. It was an artistic revolution that occurred between 1907 and 1915, inspired by the exoticism of Gauguin's paintings and sculptures as well as the formal, abstract qualities of tribal art. Created by Pablo Picasso (Spanish, 1881–1973) and Georges Braque (French, 1882–1963), Cubism made its public debut at the French *Salon des Indépendants* of 1911. Interpreting the world in a detached, objective way, Cubism was marked by a linear grid or framework and objects fused with their surroundings. Painting and sculpture combined several viewpoints and both abstract and representational elements in the same image.¹⁴ This style marked a radical departure from Picasso's earlier works, which ranged from dark-hued genre scenes created as a student in the late nineteenth century, introspective Blue and Rose periods of the early 1900s, and later, the blocky, volumetric nudes of the early 1920s.

While Picasso and Braque were the originators of Cubism, other artists became known for their Cubist sculptures. For example, Alexander Archipenko (Ukrainian-American, 1887–1964), who was included in the Armory Show in 1913 and immigrated to the United States in 1923, influenced a generation of artists



top: Pierre-Auguste Renoir, *La Femme à la draperie / Draped Woman*, c. 1908, Oil on canvas, 18.125 x 15.125"
bottom: Paul Gauguin, *La Petite Parisienne / The Little Parisian*, 1881, posthumous cast 1975, Bronze, 9/20, 11.5 x 3.5 x 3.5"

with his streamlined female torsos.¹⁵ Works by artists such as Joseph Csáky (Hungarian, 1888–1971), Ossip Zadkine (Russian-French, 1890–1967), and Jacques Lipchitz (Lithuanian-French, 1891–1973) no longer relied on the idea of being true to nature; rather, they experimented with iconic and abstracted symbols of a universal archetype. Lipchitz, considered the first Cubist sculptor, began to execute figurative sculptures in a synthetic Cubist manner in 1914. He considered his compositional process as “building up a figure from abstract forms rather than geometricizing a realistic figure.”¹⁶ As his work developed, Lipchitz continued to reference the human form all the while becoming less dependent on realistic interpretations by allowing his materials to influence the subject matter.

Although Cubists found new realms of expression by analyzing and breaking down figurative elements, other painters and sculptors infused their work with their own unique approaches to the human form. For example, Giorgio de Chirico (Italian, 1888–1978), whose metaphysical works became the precursor to Surrealism, imbued his figures with a haunting sense of melancholy. With the advent of Surrealism, several artists, including Salvador Dalí (Spanish, 1904–1989) and Jean Cocteau (French, 1889–1963), worked with dream-like representational compositions and imaginative figuration. On the other hand, Surrealist Alberto Giacometti (Swiss, 1901–1966) abstracted and mutated his forms by melding animal and human imagery and combining interior and exterior physical qualities; or attenuating forms with highly textured surfaces to reinforce the artist’s hand in the interpretation of the figure. Others, including Henry Moore (British, 1898–1986), used the human figure as a point of departure and placed an emphasis on the medium itself, preferring to carve from a single block of stone or casting in bronze with surfaces that invited touch.

European artists began to expand the visual boundaries of the human figure at the turn of the twentieth century. American artists also reflected a changing world that embraced universal qualities of human dignity. They did so by depicting lifestyles and body types of all social classes with a focus on individualism rather than idealized classical norms.¹⁷ In America, several intrepid artists fought the established canons taught at the National Academy of Design and the Pennsylvania Academy of the Fine Arts while still clinging to vestiges of formalist figurative principles. Eschewing idealized body types based on the rarified world of the upper classes, artists such as Chaim Gross (American, 1904–1991) and Moses Soyer (Russian-American, 1899–1974) investigated in their paintings the emotional, psychological, and social aspects inherent in the everyday individual. Soon after the Armory Show of 1913 in New York, many artists turned to the New York School of Art and the Art Students League to obtain more liberal studio training, one that embraced Modernism as well as the posed format of “studio pictures.”¹⁸ The pendulum began to swing again in the 1920s and 1930s with the emergence of American Scene painting (also known as American Regionalism)—a style that conveys a sense of nationalism and regionalism that developed as a reaction to European Modernism. At that time, several American artists returned to painting from memory and addressed both rural and urban subjects to reveal the American experience as it was unfolding. Raphael Soyer (Russian-American, 1899–1987) and Rockwell Kent (American, 1882–1971) were among the artists who placed social content over style and depicted working class men and women in the course of their daily lives.¹⁹

Abstraction, long resisted as an American art form, emerged as a dominant aesthetic at the close of the Second World War, mainly through the efforts of several artists of the New York School.²⁰ Their works are marked by aggressive mark making, highly gestural brush strokes, and anatomically distorted depictions of male and female bodies. Jackson Pollock (American, 1912–1956), known for his famous “drip” paintings of the late 1940s, worked in an abstract figurative style reminiscent of automatic Surrealist mark making in the late 1930s. Pollock was affected deeply by the psychoanalytic theories of Carl Jung he had studied while attending Theosophical camps in California as a teenager. Additionally, he was inspired by witnessing the creation of Navajo sand paintings while working in northern Arizona as a young man.²¹ In his

figurative works, Pollock tapped into images and concepts of the collective unconscious with free form lines, brushstrokes, and Cubist distortions.

While some artists found inspiration in the unconscious through spontaneous lines and lively paint strokes, others in the late 1940s and 1950s discovered a deep connection to the primal and sacred aspects of ancient civilizations worldwide, much in the same manner that the Cubists were inspired by African art. For example, Lynn Russell Chadwick (British, 1914–2003) found new forms of expression by creating a figurative iconography that embraces mythological, mystical, and ritualistic entities as metaphors for life-forces.²² His rough-textured human figures and animal/human hybrids in bronze are intuitive embodiments of the aftermath of decades of world wars and the technologies that enabled them. Marino Marini (Italian, 1901–1980) also embraced the figure at a time when modernist abstraction moved toward fully non-representational subject matter. Inspired by the iconic power of Etruscan and Pre-Columbian figures, Marini conveys a humanist approach to his equestrians, nudes, dancers, bathers, and portraits by blending elements from Impressionism, Archaism, and Modernism.²³ Similarly, Fritz Wotruba (Austrian, 1907–1975) steadfastly referenced the human form through his blocky, columnar shapes that dissolved figurative elements into geometric abstractions using the cube as its basic form.

In the late 1950s and early 1960s, as Abstract Expressionism began to wane on the East Coast, a new artistic energy emerged on the West Coast in the form of the Bay Area Figurative movement. Several Americans trained as Abstract Expressionists defied the notion of pure abstraction and painted richly colored figurative works that revealed introspective yet universal “everyman” characters.²⁴ In New York, Robert Rauschenberg (American, 1925–2008) combined abstraction with collaged newspaper comics and Xerox transfers taken from art history books. His approach not only embraced the increasingly mechanized nature of the world but also revolutionized how the figure would be portrayed in the second half of the twentieth century.²⁵ Such works were considered the precursors to Pop art, a movement known for its references to consumerism, mass production, and the objects of everyday life.

The most influential artist of the Pop art movement, Andy Warhol (American, 1928–1987), took appropriation to new heights by exploiting the photo-silk screen method of mass reproduction and repetition. Warhol, grounded in drawing principles and employed early on as a commercial graphic artist before his rise to fame as a Pop art master, abandoned his intuitive line drawings in favor of the mechanical, unmodulated forms that comic strips and photo-reproduction afforded.²⁶ Inspired in part by Pop art’s

fascination with the consumer object and the frankness of mechanical reproduction, artists engaged in the Photorealist movement of the 1970s added their own unique approaches to the figure by using photographs as source material or using photographic methods to create their paintings.²⁷ Photorealists who focus on the figure insist on the reality of the frank details of the human body rather than idealizing it as an icon or universal symbol.

Also during the 1960s Minimalism emerged, a movement marked by austere, often machine-fabricated works of art that abandoned representation and expressiveness altogether. However, while not addressing representations of the figure directly, Minimalist works engage the viewer’s body by approximation as a phenomenological experience. Two other movements of the 1960s and 1970s, Conceptual art and Performance art, also depend on the body itself as both subject and material.

The figure in art continues to change, to expand, and to return again to past styles and concepts. Neo-Expressionist works of the 1980s hark back to German Expressionism, which was marked by vivid colors and the abstract body. The ever-evolving experiments of performance and video art owes a debt to Dada art of the 1920s, and graffiti art recalls Surrealism’s linear articulations of the body in myth and the dream state. Thus, the figure remains a central image and source of artistic relevance. Today, attuned to scientific developments in genetic engineering, artists now address not only the mythic and the real in the figure but also the imagined body as science and popular culture envisions it. Chimeric and genetically-blended figures join the ranks of the beautiful, the ideal, the grotesque, and the commonplace renditions of the body—all parts of the artistic discourse that seek to understand the world by relating it to the human element. Furthermore, just as performance art of the 1960s and 1970s focused on the artist’s body as medium and subject, the twenty-first century includes the spectator as the medium and central subject in an inclusive interplay between creator and viewer.

The Figure Examined is organized according to two basic conceptual frameworks. The first section of the exhibition presents the figure as the locus of identity and of the physical body proper. Within this section are portraits, busts, figures, nudes, and both private and contemplative scenes. The second section exhibits figuration through the lens of narration and the public image. Using the figure as a point of reference, themes such as parables, myths, chronicles, stories, and the quotidian activities of labor and leisure are presented. Throughout this collection, whether by portrayals of the classical ideal, the psychological portrait, the populace, or the heroic, these works of art resonate with the body’s innate ability to transcend earthly physicality, and represent the ultimate expressions of human existence.



Lynn Russell Chadwick, *Skirt*, 1970, Bronze, 1/6, 26 x 7.875 x 8.125", © The Estate of Lynn Chadwick

- 1 Ian Jenkins and Victoria Turner, *The Greek Body* (Los Angeles: The J. Paul Getty Museum, 2009), 11.
- 2 Alan L. Boegehold, "Life in Early Greece," in Sweeney, Curry, and Tzedakis, eds., *The Human Figure in Early Greek Art*, (Washington, DC: National Gallery of Art, 1988), 23.
- 3 Tom Flynn, *The Body in Sculpture* (London: Calmann and King, 1998), 45. According to Christian doctrine, incarnation describes the belief in Jesus Christ as both God and human being; transubstantiation refers to the change whereby the bread and wine used in the sacrament of the Eucharist become more than just a sign or a figure but the actual body and blood of Christ; and resurrection means the Biblical event in which Christ returned to life after his death.
- 4 Corliss Lamont, *The Philosophy of Humanism* (New York: Frederick Ungar Publishing Co, 1982), 3.
- 5 An example of this approach to the figure can be seen in the paintings of Piero della Francesca (Italian, c. 1412–1492), who developed naturalism in his figures with clearly defined volumes and precise perspectives using geometric forms. Additionally, sculptor Donatello (Italian, 1386–1466) created life-like qualities and highly emotional content in his works.
- 6 Laurence Schmeckebier, *A New Handbook of Italian Renaissance Painting* (New York: Hacker Art Books, 1981), 120.
- 7 Henrich Wofflin, *Classic Art: An Introduction to the Italian Renaissance* (New York: Phaidon Publishers, 1961), 208. One of the best-known artists of early sixteenth century Italian Renaissance is Michelangelo di Lodovico Buonarroti Simoni, better known as Michelangelo (Italian, 1475–1564). His sculptures and paintings exemplify perfection in the physicality and emotionality of his subjects.
- 8 John T. Paoletti and Gary M. Radke, *Art in Renaissance Italy* (New York: Prentice Hall and Harry Abrams, 2002), 348.
- 9 Robert B. Simon, *Figure and Fantasy in French Painting, 1650–1800* (New York: Berry Hill Galleries, 1999), 7. The French Academy was founded in 1638 by a group of artists who wished for more professional prestige and security through royal sanction. Students were trained in anatomy and perspective and drew from the nude or plaster casts of ancient sculptures. The annual award issued by the French government until 1968, known as the *Prix de Rome*, allowed winning students the opportunity to study the great monuments of antiquity and the High Renaissance in Rome. The *Académie* dissolved during the French Revolution and reinstated as the *Académie des Beaux-Arts* in 1816. In 1894, the United States began to award the Rome Prize to fifteen emerging artists and fifteen scholars to study in Rome, a practice that now occurs throughout the world.
- 10 Erich Hubala, *Baroque and Rococo* (New York: Universe Books, 1976), 167.
- 11 Dewey F. Mosby, *The Figure in Nineteenth-Century French Painting* (Detroit: The Detroit Institute of Arts, 1979), 11.
- 12 Flynn, 134.
- 13 Albert Boime, "Curriculum Vitae: The Course of Life in the Nineteenth Century," in *Strictly Academic: Life Drawing in the Nineteenth Century* (Binghamton, NY: State University of New York at Binghamton University Art Gallery, 1974), 5.
- 14 John Golding, *Cubism: A History and Analysis 1907–1914* (Cambridge, MA: Harvard University Press, 1988), 11.
- 15 Roberta K. Tarbell, "Sculpture, 1900–1940," in Patricia Hills and Roberta K. Tarbell, *The Figurative Tradition and the Whitney Museum of Art* (New York: Whitney Museum of American Art, 1980), 99.
- 16 Private letter by Jacques Lipchitz, "Notes à servir de guide," Tate Archive, File A9, quoted in Catherine Pütz, *Jacques Lipchitz: The First Cubist Sculptor* (London: Paul Holbertson Publishing, 2002), 14.
- 17 Patricia Hills, "Painting, 1900–1940," in Hills and Tarbell, 59.
- 18 Hills and Tarbell, 71.
- 19 By the late 1940s and 1950s, paralleling the rise of Abstract Expressionism, several artists, including Rico Lebrun (Italian American 1900–1964), Peter Blume (American, 1906–1992), and Philip Evergood (American, 1901–1973), also investigated the human figure by expanding on religious and existential themes of life, death, and struggle in a Surrealist style. However, they were closely allied to the realism of the American Scene painters including Walt Kuhn (American, 1877–1949), Guy Pène du Bois (American, 1884–1958), and George Bellows (American, 1882–1925).
- 20 From this group, Willem de Kooning (Dutch-American, 1904–1997) and Philip Guston (Canadian-American, 1913–1980) are considered the two most influential figurative artists of Abstract Expressionism.
- 21 Pollock studied under noted American Scene painter Thomas Hart Benton (American, 1889–1975) beginning in 1931.
- 22 J. P. Hodin, *Chadwick* (New York: Universe Books, 1961), 7.
- 23 Em. Langui, *Marino Marini* (New York: Universe Books, 1959), 6.
- 24 The most notable of the Bay Area Figurative artists include David Park (American, 1935–1990), Richard Diebenkorn (American, 1922–1993), Elmer Bischoff (American, 1916–1991), and Nathan Oliveira (American, 1928–2010). See Thomas W. Styron, *American Figure Painting 1950–1980* (Norfolk, VA: The Chrysler Museum, 1980), 8.
- 25 At the same time in London, Richard Hamilton (British, 1922–2011), considered the "father of British Pop art," collaged various disparate figures and objects of modern life pulled from advertising sources.
- 26 Lawrence Alloway, *American Pop Art* (New York: Macmillan Publishing, 1974), 104. Such lack of emotion can also be seen in the works of Roy Lichtenstein (American, 1923–1997), hard-edge comic strip-inspired paintings that are tongue-in-cheek reflections on modern society. Additionally, the reclining nudes of Tom Wesselmann (American, 1931–2004) exude both cool detachment and eroticism by their limited palette, hard edges, and focus on sexuality.
- 27 For example, Chuck Close (American, b. 1940) creates confrontational close-up portraits derived from photographs that he breaks down into grids to recreate in meticulous detail on large-scale canvases. Similarly, Robert Bechtle (American, b. 1932) paints the banality of everyday life using candid snapshots of his family over time. Asserting the independent spirit of the modern woman, Audrey Flack (American, b. 1931) references the photograph to showcase her prowess in the exact rendering of the human figure, and more recently, iconic female images from history in large-scale sculptural form.

ALEXANDER ARCHIPENKO

(AMERICAN, b. UKRAINE, resided FRANCE AND UNITED STATES, 1887–1964)

FLAT TORSO

1914
cast after 1940
Bronze
14.375 x 3.375 x 2.125"
© 2014 Estate of Alexander Archipenko / Artists Rights Society (ARS), New York

opposite:

ROSE TORSO

1928
Clay, glaze, wood, grout
23.875 x 14.875 x 4.5"
© 2014 Estate of Alexander Archipenko / Artists Rights Society (ARS), New York

Throughout his life, Alexander Archipenko struggled against tradition, in particular in the context of the academic institutions. He was expelled from the Academy of Fine Art in Kiev after disagreeing with their teaching methods. Similarly, after moving to Paris, he became disenchanted with French instructional approaches, and embarked instead on a course of independent study of the sculpture and artifacts in the Louvre. In the early 1910s, he began founding art schools wherever he lived (Paris, Berlin, New York, Woodstock, Los Angeles, and later, teaching at the New Bauhaus School in Chicago), offering alternatives to academic conventions.

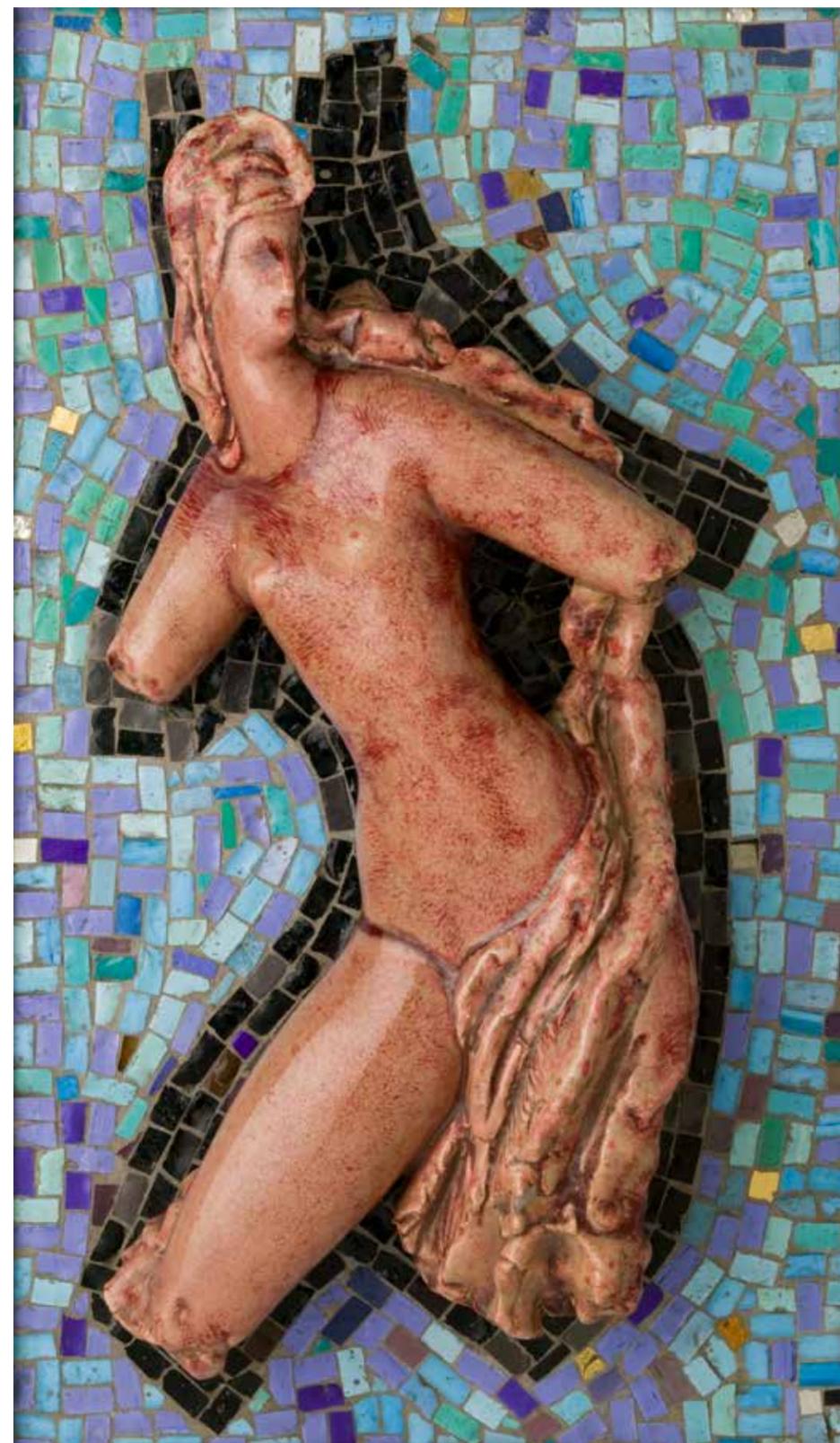
Archipenko created *Flat Torso* in 1914, during his Cubist period, while *Rose Torso* was made in 1928, after he had immigrated to the United States in 1923. These two sculptures stand as bookends, marking significant periods of his career and changes in his life.



During his Cubist period, Archipenko developed an elegant, radical simplification of form in his sculpture, and he garnered considerable recognition for his spatially complex solids and voids. This is the period during which *Flat Torso* was created, and in his reduction of the figure to its most fundamental elements one can readily see the inspiration drawn from the artist's early investigations at the Louvre of Cycladic, Egyptian, and other archaic art. Any extraneous detail is eliminated, leaving only the smooth undulation of contour to suggest the human form. It is noteworthy that Russian artist and designer El Lissitzky selected and gave prominent placement to *Flat Torso* in his influential art installation, *Abstract Cabinet*, 1928, for the Provinzialmuseum in Hanover. Archipenko's form summarily embodies the concepts of Lissitzky's radical exhibition space. Displayed on a protruding cube the sculpture "is arguably the crux of Lissitzky's spatial disorientations and fracturing, an uncertainty to which the near reversibility of Archipenko's figure now unwittingly contributes."¹

Archipenko's work of the early 1920s, however, alternated between the simplified, modernist forms and a more naturalistic figuration. He likened this oscillation to a musician practicing scales, somewhat defensively, because he was staunchly criticized for what was seen as equivocation, a lack of commitment to the new spatial order. His lament over the more fractured and critical artistic community in Berlin may be felt in his comment, "In 1914 war disrupted our unity. After the war was over, conflicts began to brew among the group."² This splintering may have partially prompted his move to the United States. *Rose Torso* is a fairly classical figural representation—complete with flowing drape. In stiff contrapposto, the figure with truncated limbs is given a modernist twist by its juxtaposition to the panel to which it is affixed. The panel is covered with a mosaic of colorful glass tiles that suggest shadow and movement in a fragmented, Futurist style. Beginning with his "sculpto-paintings"—bas-relief constructions that combine volumetric forms and pictorial surfaces—Archipenko blurred the lines between sculpture and painting in a rejection of tradition.

—J.S.



1 Paul Paret, *Archipenko's Failure: Sculpture and Criticism in Post-World War I Berlin* (Leeds: Henry Moore Institute, 2006), 7.
2 The Archipenko Foundation, "Chronology, 1919–1923," www.archipenko.org/popup_chron_1919_1.html (8 July 2014).

JOANNIS AVRAMIDIS

(AUSTRIAN, b. GEORGIA, 1922)

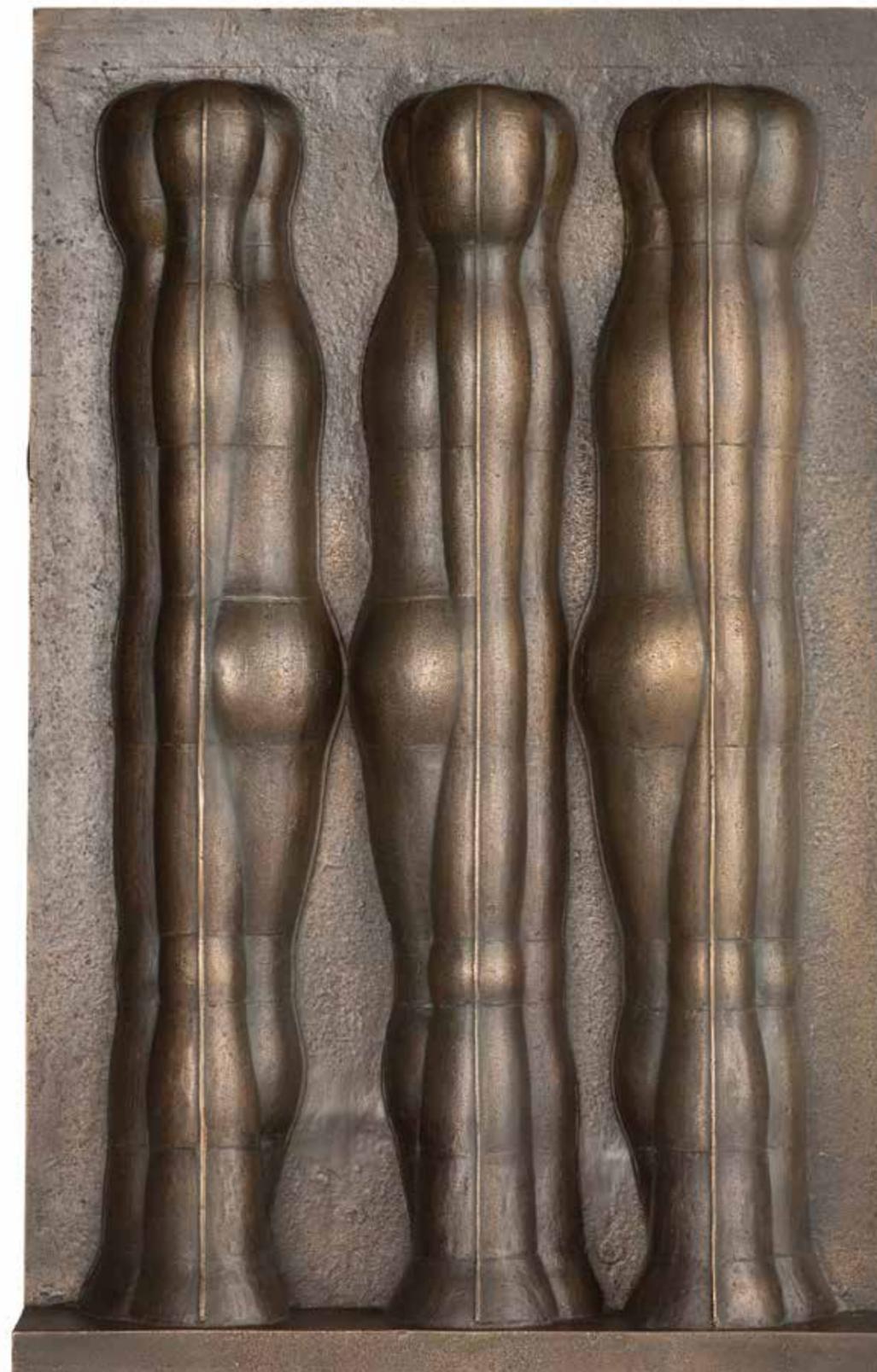
**DREI FIGUREN RELIEF /
THREE FIGURE RELIEF**
1969
cast 1977
Bronze, edition of 400
15.75 x 10 x 2"

Joannis Avramidis was born in Batumi, in the former Soviet Republic of Georgia, the son of Pontic Greek immigrants. He studied painting and drawing in Batumi from 1937–1939, but had to flee with his family to Greece after his father's death, and lived in Athens from 1938–1943. In 1943, Avramidis was relocated as a forced laborer to Vienna. There, he continued his studies in 1945 at the Academy of Fine Arts under Robin Christian Andersen. From 1953 to 1956 he studied sculpture at the Academy with Fritz Wotruba, and then taught sculpture at the same institution from 1968 to 1992. Avramidis is included in public and private collections, and represented Austria at the 1962 Venice Biennale. In 2012, in honor of his 90th birthday, the Kunsthistorisches Museum in Vienna presented a selection of his drawings and sculptures in the museum's Antiquities Collection, in dialogue with Greek and Roman sculptures.

Avramidis was inspired by classical Greek sculpture and early Renaissance art. Art historian Kristian Sotriffer also suggests the sculptures and drawings of Oskar Schlemmer as an influence, but Avramidis was assiduous in pursuing his own distinctive style. The artist explains, "My work makes visible the creation of an objective form, i.e. a fully understandable form. This form is the primary condition for the creation of a work of art. It is very important to me to totally exclude other stylistic influences from my work."¹

This small relief, a sequence of three rhythmically arranged figures, reveals the central theme in Avramidis's sculptural oeuvre—reverence for the human body. With strong lines and structured volumes, *Three Figure Relief* utilizes the underlying alignments of the figures as a point of departure. Clearly differentiated front, back, and side views are merged, forming human columns—well-proportioned, segmented blocks of bodies. The center column is a frontal view, while the two outer figures are fractured back and side views—the slender interior and the more expansive exterior view. Derived from nature, the figures are abstracted, and reconstructed using geometric design vocabulary. While retaining individual references, they simultaneously idealize the body, creating an ideal and universal form.

—A.N.



ERNST BARLACH

(GERMAN, 1870–1938)

**DER FLÖTENBLÄSER /
THE FLUTE PLAYER**
1936
Bronze
23.25 x 14.675 x 9.125"

Sculptor, printmaker, graphic artist, and writer Ernst Barlach is considered one of the most important proponents of German Expressionism. He was born in 1870 in Wedel (Holstein), Germany, and always remained partial to Northern Germany, the place he considered his artistic home. Many of his contemporaries, Gauguin for instance, distanced themselves from academic classicism and turned toward exotic locations in their search for natural and primitive subjects. Barlach, however, found his motifs of the simple life on the streets of Northern Germany, and in Southern Russia during a study sojourn there. From these sources he developed solemn, archaic figures—the dispossessed, the outlaw, the soothsayer, the musician—all of whom possessed a meditative quality, and were, simultaneously, enduring expressions of human existence. His formal language is characterized by clear lines and volumes. The medieval wood sculptures of his homeland were a revelation to him and his most important contribution to twentieth-century art is the revival of sculpture in wood.¹

The flute player, in his quietly absorbed and contemplative state, is in keeping with Barlach's oeuvre; nevertheless, the sculpture stands out because of the artist's relationship to music. For him, music represented the absolute freedom of expression:

I often listen to music and immediately an image appears in my mind's eye. I also think that I don't overstep my own boundaries when I venture to say that I believe I reach the most pure state of creativity via music, because in that space I truly have free rein for my limitless desire to create in absolute freedom. I realize that I have often chosen to depict musical themes, be it in my sculpture or in my drawing. There is for example the village violinist, etc. But in reality, these just portray human conditions like others, such as beggars, supplicants, stargazers, fugitives, snorers, dreamers. . . .²

Not until 1927 did Barlach work more consistently in bronze. *Der Flötenbläser*, one of the last works by the artist, was first conceptualized in wood. Though the bronze sculpture faithfully replicates the carved surface of the wood sculpture, he initially refused to have this work cast in bronze, because he did not deem it suitable for this process. When the bronze casting was exhibited at the Buchholz Galerie, the artist had it removed from the exhibit. Nevertheless this sculpture has become one of his best-known works.

The last decade of Barlach's life was marked by defamation and persecution by the National Socialist Party. His war memorials—strong statements against war—were destroyed, his works removed from exhibitions and confiscated, and in 1937 he was officially prohibited from exhibiting. Two of his sculptures were included in the infamous exhibition, *Degenerate Art*, in Munich, 1937. Ernst Barlach died in a clinic in Rostock the following year.

—A.N.



¹ Volker Probst, ed., *Ernst Barlach: The Sculptural Work, Catalogue Raisonné II* (Güstrow: Ernst Barlach Foundation, 2006), 47.

² Barlach quoted in Franz Fühmann, ed., *Ernst Barlach, das Wirkliche und Wahrhaftige; Briefe, Grafik, Plastik, Dokumente* (Wiesbaden, Löwit, 1970), 168.

JOHN BELLANY

(SCOTTISH, resided ENGLAND, 1942–2013)

BIRD OF PARADISE

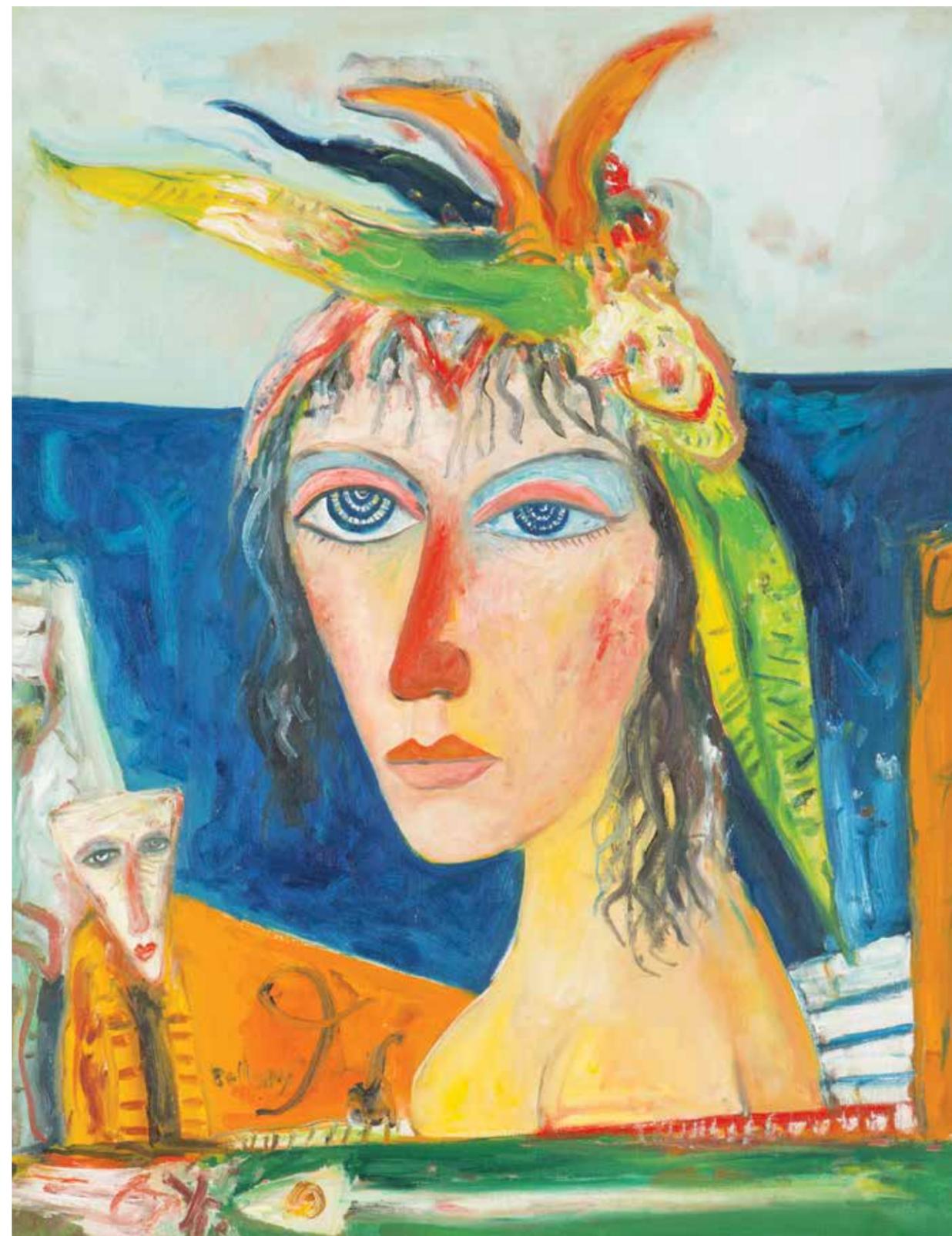
c. 1985
Oil on canvas
30 x 24"

The painter John Bellany was born in 1942 in Port Seton, Scotland. He came from a family of fishermen and boatwrights. From 1960–1965, Bellany studied painting under Sir Robin Philipson at the Edinburgh College of Art, and from 1965–1968 under Carel Weight and Peter de Francis at the Royal College of Art in London. During his studies, when Pop and Conceptual art were dominant movements, Bellany found his way to figurative art and the expressionistic tradition. In later years, Bellany himself taught painting at the Royal College of Art, as well as at the Goldsmith College of Art among other institutions. He had his first international, solo exhibition in 1982 at the Rosa Esman Gallery in New York, and in 1986, the first solo exhibition of any artist at the National Portrait Gallery in London. Bellany died in 2013, having received many awards and being considered an outstanding contemporary artist of international standing.

Bellany felt a deep connection with the people and the traditions of his place of origin. This legacy of place becomes apparent in the leitmotifs of his work: the ever-present threat of death, the cruel inescapability of sin, the security of the tight-knit family, and the sense of guilt stemming from his Calvinistic upbringing. Recurrent symbols such as the ship, representing life's journey, or the fish, signifying Christianity, are closely interwoven with Bellany's experiences and impressions from childhood.

In *Bird of Paradise*, the bust of a shirtless woman, an allegory for yearning and lust, dominates the canvas. To her left is a frail figure with a mask-like face; with its upper body suggested only by a few lines, it is barely distinguishable from its surroundings. Bellany placed his signature next to this small face, thus identifying it as a self-portrayal. A painted arrow underscores the connection between the two. As in all his paintings, the figures look directly at the viewer. The woman wears an ornamental headdress composed from a bird of paradise flower. Thus crowned as the bird of paradise—the object of desire—she rides in an ephemeral boat that floats on the background of the deep-blue sea. The metaphorical content is easily deciphered. Bellany's second wife Juliet committed suicide in 1985. At that time, the artist himself was suffering from serious physical ailments that led to a life-saving liver transplant in 1988. His anchor in that difficult period was his first wife Helen, whom he later remarried.

—A.N.



EMILE BERNARD

(FRENCH, 1869–1941)

**LES PORTEUSES D'EAU
(ÉGYPTIENNES) /
THE WATER BEARERS
(EGYPTIAN)**

1895
Oil on canvas
23.675 x 19.75"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Loathing the new ideals that threatened to replace traditional values in France, Emile Bernard followed the example of other artists of his acquaintance—notably Paul Gauguin and Vincent Van Gogh. The self-proclaimed anti-modernist left France in 1893 seeking personal and artistic inspiration in a more natural locale, ultimately settling in Egypt, where he remained until 1903.

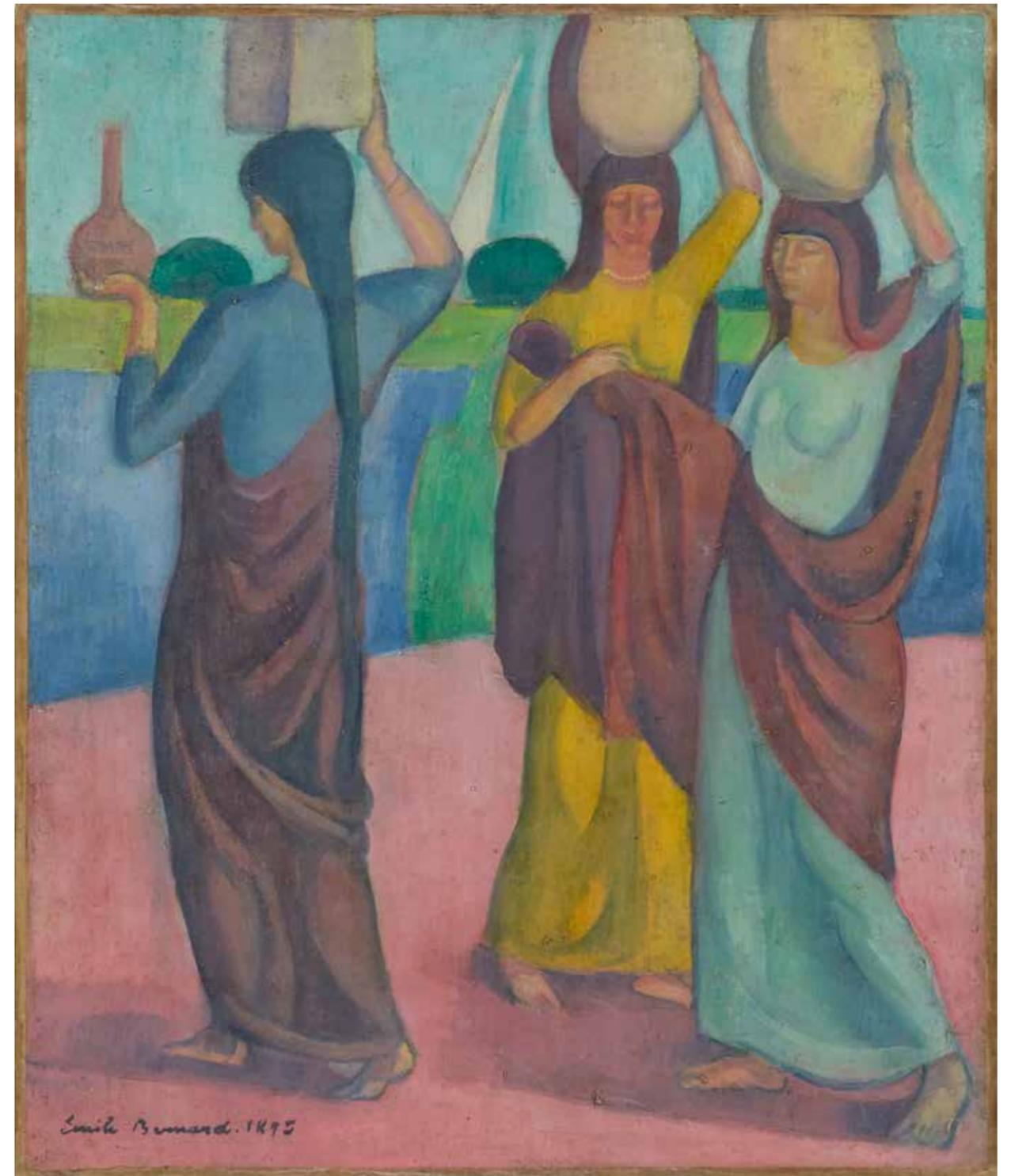
In the 1880s, Bernard had moved toward reduction and simplification in his paintings, sparked by exposure to Japanese woodcuts and the paintings of Paul Cezanne.¹ Bernard and Louis Anquetin gained considerable recognition as they developed a style of painting called Synthetism, or Cloisonnism, in reference to the dark contours used to define broad areas of bold color, which resembled cloisonné or stained glass. However, Bernard's subsequent study of Renaissance masters led him to return to a more realistic representation of volumes.²

Egypt was for Bernard a panacea, the antidote to modernism that would furnish the exoticism he sought and aid his return to classicism. There, he reinvented himself; he married a Middle Eastern woman, and wore a kaftan and turban. Writing to his mother, he described Egyptian workers, who gave him “grand visions: These people, almost nude, powerful muscles, tanned by the sun, covered in material that is heavy with folds, but also majestic, they have revealed to me what life can be in its nobler and simpler aspects.”³

Les porteuses d'eau is from Bernard's Egyptian period, and bears elements of Orientalism in attitude, subject, color, and style. His statuesque women, each bearing one or more of the titular water vessels, traverse the scene in hypnotic tranquility; they are the essence of “primitive” purity. Other of his paintings of the same year, 1895, share the palette of *Les porteuses d'eau*—notably the dusty rose and muted green—and the broad color bands that comprise the background. Groups of classically draped women or men occupy these theatrical compositions. Still stylistically simplified, volume has begun to return to the forms, and some nascent shading is present as well.

Bernard's enthusiasm for the Middle East was gradually tainted as he became aware of the increasing divide between traditional life and modernizing trends in Egypt. After he returned to Paris, he focused equally on painting and art historical pursuits including criticism and curation.

—J.S.



¹ Bernard's communications and records of conversations with Cezanne are an important resource for first-hand information. Bernard also maintained correspondence with his friend Van Gogh; in a letter to Bernard of 19 June 1888, Van Gogh discusses Egypt as a place of “calm and great simplicity.” *Vincent Van Gogh, Letters to Emile Bernard*, ed. Douglas Lord (New York: Museum of Modern Art, 1938), n.p.

² Critic Edouard Dujardin first applied the term Cloisonnism after seeing the work in the Salon des Indépendants in March 1888. Paul Gauguin later became affiliated with the group as well.

³ Emile Bernard quoted in *Aquarelles Orientales d'Emile Bernard 1893–1904*, ed. Marie-Amélie Anquetil and Olivier Michel (Saint-Germain-en-Laye, Yvelines: Musée Départemental du Prieuré, 1983), 76.

FERNANDO BOTERO

(COLOMBIAN, b. 1932)

**HOMBRE A CABALLO /
MAN ON A HORSE**
c. 1975
Bronze, 1/6
25 x 21 x 11.5"

Colombian artist Fernando Botero is known for his paintings and sculptures of rotund prostitutes, politicians, military generals, bishops, priests, animals, and wealthy businessmen and their families. Botero also pays homage to noted masterworks from art history by emulating the compositions using his signature inflated forms. Exaggerated and sensuous, his figures become humorous characters in a satirical reflection of the eroticism, vanity, and greed inherent in contemporary life. Because of his uncanny blend of humor and social critique, combined with a stylized manner of rendering the figure, Botero's art straddles the precarious divide between high and low art.¹ One of his favorite themes is the horse and rider, developed perhaps in memory of the equestrian Colonial art he had seen in public spaces in Colombia, and of his father, who rode throughout Antioquia on horseback for business.²

Born in Medellín, Colombia, in 1932, Botero worked first as a newspaper illustrator and set designer before moving in 1951 to Bogotá, where he had his first solo exhibition of paintings and drawings. A year later he traveled to Madrid, Spain, to study at the Real Academia de Bellas Artes de San Fernando and the Museo del Prado. This experience was followed by alternate moves to Florence, Bogotá, Mexico City, and New York, each accompanied by solo exhibitions of his work. In the early 1970s, Botero maintained studios simultaneously in New York, Paris, and Bogotá to meet the demands of numerous museum exhibitions in the United States and Europe. In 1973 he settled in Paris, spending a few months each year in Italy and returning annually to his home in Colombia.

In 1975, a year after the death of Botero's youngest son Pedro, the artist turned to sculpture as his primary medium. While he had worked with three dimensional form at different times throughout his career, this immersion into sculpture, in particular large-scale public works, proved to be the catalyst for his global appeal. To create his sculptures, Botero first sketches his ideas and then models them in clay, ultimately to be cast at the Tesconi or Mariani foundries in Pietrasanta, Italy, or at the Susse or Haligon foundries in Paris. In 2012, Botero was honored on his 80th birthday with a city-wide exhibition of his large-scale sculptures in Pietrasanta, Italy.

-J.R.S.



1 Abram Lerner, introduction in Cynthia Jaffee McCabe, *Fernando Botero* (Washington, D.C.: Smithsonian Institution Press, 1979), 1.
2 Edward Sullivan, *Botero Sculpture* (New York: Abbeville Press, 1986), 32.

EMILE-ANTOINE BOURDELLE

(FRENCH, 1861–1929)

**ANDROMÈDE /
ANDROMEDA**
before 1900
posthumous cast after
1933
Bronze
13.25 x 7.625 x 5.5"

From 1893 to 1908 Emile-Antoine Bourdelle interned in the studio of Auguste Rodin, and the two maintained a friendship as long as the latter lived. Rodin was undeniably a formative influence, but Bourdelle eventually emancipated himself, notably in the work he produced in the final period of his career. Teaching at the Académie de la Grande Chaumière for nearly two decades (1909–1929), Bourdelle played a crucial role in shaping twentieth-century sculpture, for his pupils included Alberto Giacometti, Aristide Maillol, Henri Matisse, Germaine Richier, and Rik Wouters.

The first period of Bourdelle's work, to which *Andromède* belongs, differs crucially from the work after 1900. The early works are notable for their poetic drama, and the emotionally charged power that the author of a monograph on Bourdelle, Michel Dufet, has aptly called "expressive romanticism."¹

These qualities are equally apparent in *Andromède*, which is one of the many mythological figures the artist depicted. Andromeda was the daughter of Cassiopeia and Cepheus, King of the Ethiopians. Cassiopeia's vanity offended Poseidon, who dispatched a sea monster that would not be appeased until Andromeda was sacrificed to him. Chained to a rock on the coast, Andromeda was ultimately freed by Perseus, who subsequently married her.

In frontal view, Bourdelle's Andromeda scarcely stands out from the frothy background of the violent sea. She appears to emerge from the waves, her contorted body rhythmically arching in an emphatic curve. In her struggle to free herself from the rock her head stretches violently to her right shoulder. The tilt of her head bares her long neck, suggesting not only vulnerability but also connoting submission or abandon. Andromeda is wrestling with her fate, nearly resigning to it, yet not giving in. From the rough-hewn, surging background emerge fin-tipped tentacle forms that threaten to envelop the struggling Andromeda, further evoking the menace and power inherent in the myth.

The tragic, heroic passion of the sculpture, echoing pathos and Romantic urges, recurs in many works from Bourdelle's first period. It is enhanced by a sensuous, indeed voluptuous eroticism that reflects the emerging fashion of the *fin de siècle*. The surface modeling, the rich contrasts of light and shade, and the alternating convex and concave forms animate the statue, generating enormous powers of expression in surging, rhythmic movement, which in turn reflects the emotional turmoil, tension, fears, and disquiet of the mythological heroine Andromeda.

—St.M.



MARY CASSATT

(AMERICAN, resided FRANCE, 1844–1926)

PORTRAIT OF KATHARINE KELSO CASSATT

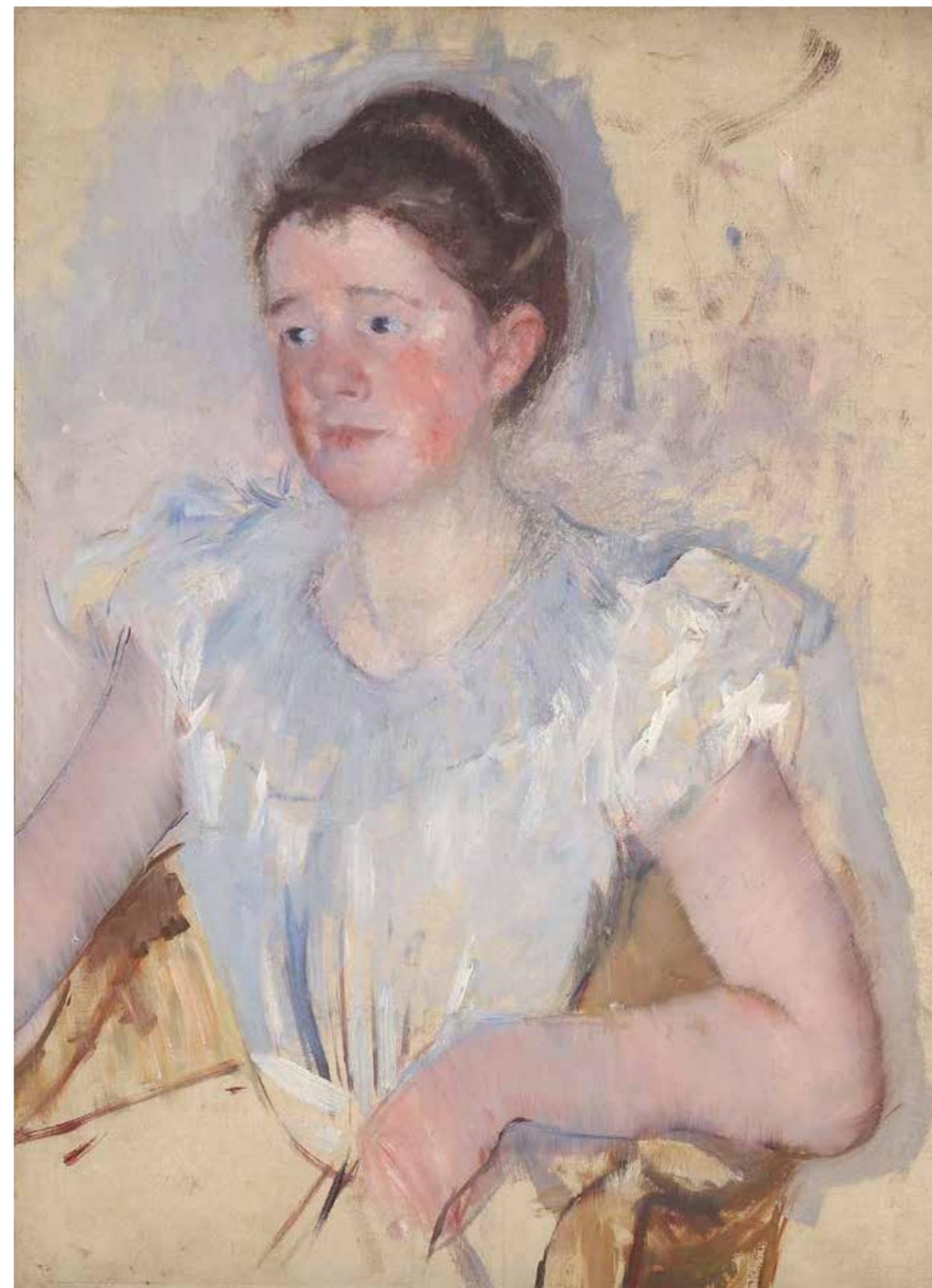
c. 1905
Oil on canvas
23.625 x 17.375"

Mary Cassatt painted *Buste de femme en corsage blanc*, an oil sketch of her mother, Katharine Kelso Cassatt, in 1905, ten years after her mother's death. In addition to this sketch, Cassatt made three preparatory pencil drawings and one oil portrait of her mother, based on a daguerreotype of the senior Cassatt taken many years before.¹ All these compositions are three-quarter view with the exception of the Kasser Mochary portrait, which is half-length.

Beginning in 1861, Cassatt studied painting at the Pennsylvania Academy of the Fine Arts. In her early twenties, she began traveling to Europe—first with her mother and later by herself—visiting museums and studying the work of Correggio, Rembrandt, Velázquez, Corot, and Courbet, sometimes copying the masters' works. Despite her academic training, as a mature artist she gravitated toward Impressionism, eventually exhibiting with those artists. Manet and Degas became primary artistic influences for her. Manet's impact may be seen in her use of luminous, high-key colors, broad brush strokes, and the play of light. Cassatt and Degas were friends for 40 years. In their frequent visits, sometimes amicable, sometimes volatile, Degas would critique Cassatt's work, challenging the younger artist to excel. From Degas, she gleaned the use of diagonal brush strokes of contrasting color, soft focus, and cropping of the image. Both artists considered drawing to be of high importance, and preferred portraiture to landscape. They believed in "the true, lively conception of a subject . . . the pose is always relaxed, the attitude natural, the feeling vivid and lively."² Despite Degas's profound influence on Cassatt, she burned all his letters before she died.

Like many of the Impressionists, Cassatt used her family as subjects. On their visits to Paris, she would have her relations pose, "as an intense method of reconnecting with each relative during their short stay and the resulting portrait . . . would be a memento of Cassatt herself and the family in Paris. [they are] the very essence of the modern family."³ Truth of expression was central to Cassatt's figure painting. She favored straightforward and realistic portrayals to flattery. Early in her career, she thought of establishing herself as a portraitist, but would not compromise her artistic standards in order to secure a commission or mollify a demanding client. Cassatt wrestled with the notion of beauty in interesting ways. She would sometimes select a less attractive model to set herself a greater challenge in making a beautiful composition, a practice that was both lauded and criticized.⁴

—J.S.



¹ Of the three sketches, two are in the collections of Mr. and Mrs. Benjamin Sonnenberg, New York, and the Museum of Fine Art, Springfield, Massachusetts. The present location of the third is unknown. The portrait of her mother as a young girl is in the collection of Katharine Stewart de Spoelberch, Haverford, Pennsylvania.

² Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings* (Washington, DC: Smithsonian Institution Press, 1970), n.p.

³ Nancy Mowll Mathews, ed., *Mary Cassatt: Friends and Family*, exh. cat. (Shelburne, VT: Shelburne Museum, 2008), 23.

⁴ Nancy Mowll Mathews, ed., *Cassatt: a Retrospective*, exh. cat. (Westport, Connecticut: H.L. Levin, 1996), 23.

LYNN RUSSELL CHADWICK

(BRITISH, 1914–2003)

clockwise from left:

WATCHER X

1961

Bronze, 1/4

36 x 13 x 10"

© The Estate of
Lynn Chadwick

TRIG IV

1964

Bronze, 4/4

24 x 10 x 8"

© The Estate of
Lynn Chadwick

SKIRT

1970

Bronze, 1/6

26 x 7.875 x 8.125"

© The Estate of
Lynn Chadwick

In his artist's statement for an early exhibition, Lynn Chadwick avowed, "I do not analyze my work intellectually. When I start to work, I wait till I feel what I want to do and I know how I am working by the presence or lack of rhythmic impulse . . . to analyze the ability to draw ideas from their subconscious source would almost certainly interfere with that ability."¹ Further expounding on this intuitive process, he said, "It seems to me that art must be the manifestation of some vital force coming from the dark and caught by the imagination and translated by the artist's ability and skill."² Chance and intuition were companions in the artist's quest to uncover suitable forms to convey his ideas.

After working for several years in architectural firms, Chadwick created a series of mobiles for trade shows. Though he conceived them as architectural constructions, they were seized upon as sculptures. Following the success of the mobiles, he embarked upon what became his central focus—expressing the complexities of human dynamics through the structure of geometric form.

Alert and confident, the blocky interpretations of the human torso (arms have vanished) delicately balance on tapering, tripodal legs. Extraneous detail is entirely eliminated. So abbreviated is the angular abstraction called *Trig IV*, the torso and head are signified merely by a spike. Though outwardly stiff, bodily attitudes are implied; the slight twist in the torso-turned-spike conveys a questioning or observant deportment. The body and head of *Watcher X* are produced from triangles. Indeed, Chadwick posited that the entire body could be constructed from triangles, in his view, the "simplest sketch of human or animal figure."³

The faceted, geometric patternation of surfaces in *Watcher X* allude not to human features but more to Chadwick's early textile designs based on plant forms and architectural structures. He turned away from his early use of color, feeling that monochromatic, matte surfaces, as demonstrated in the present sculptures, produced a vital unifying effect.

Chadwick's witty and shrewd observations of individuals, pairs, and groups of up to seven figures are capable of communicating emotions from tenderness, to anxiety, to aggression. All, however, convey a taut energy. Through tense geometry the kinesthetic forms are obdurate, but nevertheless suggest movement; while stolid, they avoid stasis. Motion is implied in the pleats of *Skirt*, and all the sculptures give the sense they could walk away on their emblematic tripod-legs.

Chadwick sustained an interest in learning new techniques, and when feasible, creating the work himself, rather than consigning fabrication to studio assistants, in order to retain the clarity of his creative vision. Furthermore, to maintain spontaneity, he preferred working full scale, directly with the material.

Much revered by Chadwick were the Moai figures of Rapa Nui, as is evident in his statement that "In the Easter Island figures there is an enormous feeling of energy. If I could only do something like that."⁴ In fact, he succeeded in doing just that, though smaller in scale. Chadwick's totemic figures convey undeniable power and presence, autonomous nobility, and enigmatic vitality.

—J.S.



1 Chadwick quoted in Andrew Carnduff Ritchie, "Lynn Chadwick," *The New Decade: 22 European Painters and Sculptors* (New York: The Museum of Modern Art, 1955), 71.
2 Interview with Lynn Chadwick. *A Sculptor Speaks*, BBC Radio, 1954.
3 Dennis Farr and Eva Chadwick, *Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947–1988* (Oxford: Clarendon Press, 1990), 13.
4 Farr and Chadwick, 9.

MARC CHAGALL

(RUSSIAN, resided FRANCE 1887–1985)

LANDSCAPE WITH CRUCIFIXION

date unknown
Oil on canvas
16.125 x 10.625"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Marc Chagall's paintings are suffused with mythology and mysticism, and embrace a pictorial idiom from Hasidic Judaism. Hasidism, based on doctrines of kabbalah, views the prophet Job as an important part of religious expression. Psychic ecstasy and a firm belief in the everlasting bond between God and man are core components in Chagall's dreamy, poetic world.

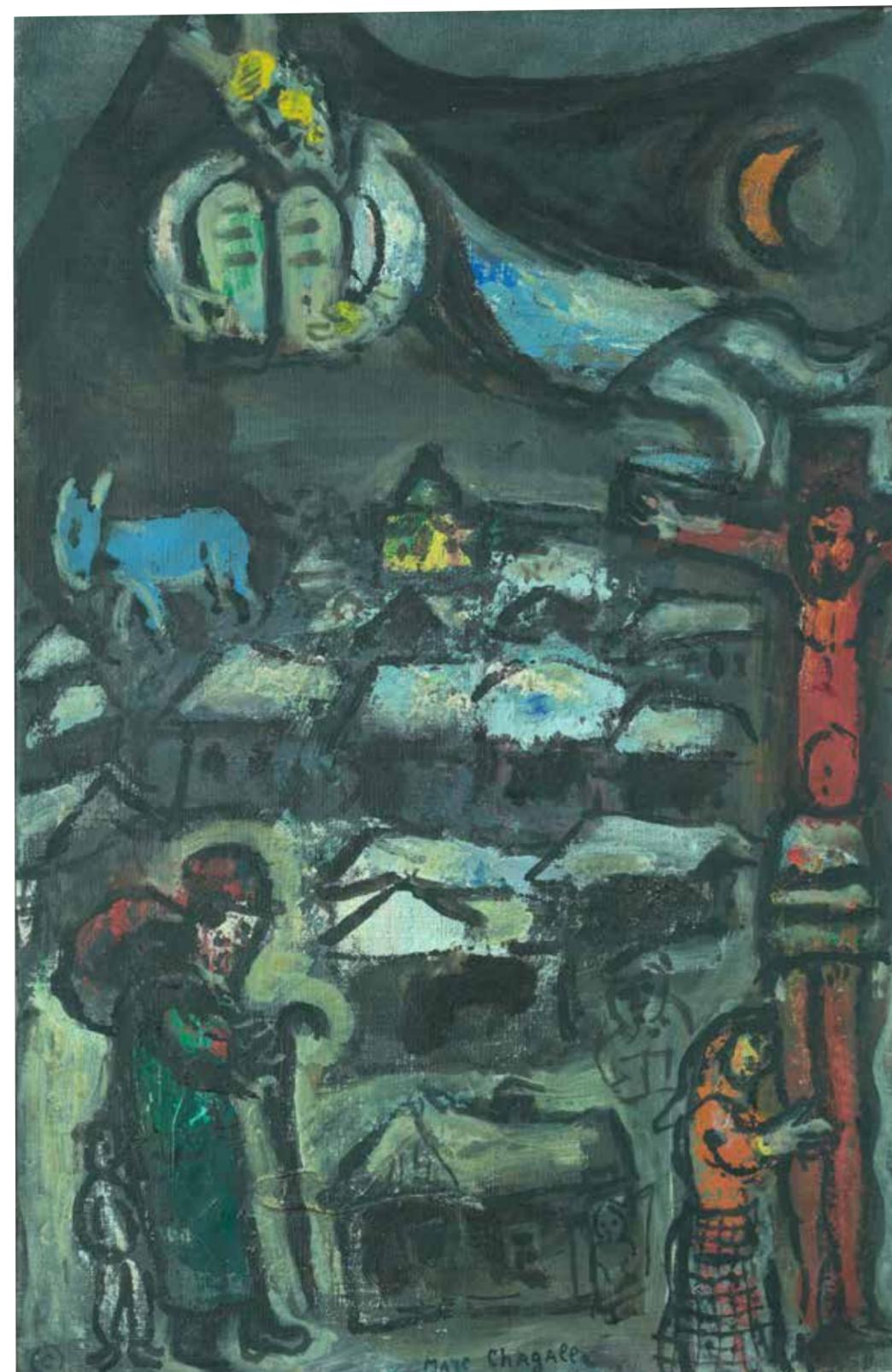
In 1935, the artist was invited by the Jewish Institute of Cultural Affairs to embark on a journey from Vilnius to Poland. There, he first experienced the persecution that presaged the depredations of anti-Semitism to come. Visiting the Jewish Quarter in Warsaw, he was horrorstruck to see his friend openly threatened on the street because he was Jewish. In 1937, all Chagall pictures were removed by decree from German museums. Three were shown in the notorious exhibition, *Degenerate Art*, in Munich. These ominous experiences, and the events of Kristallnacht, led the painter to an intensive preoccupation with the Crucifixion theme, which represented to him the very symbol of suffering.

Landschaft mit Kreuzigung was probably painted at the beginning of Chagall's study of the subject, since the motif here is not as startling and dramatic as it would become later. It depicts a row of shtetl houses drawn ribbon-like through the center of the picture, leading the viewer's gaze upward. Moses literally floats above the houses carrying the tablets of the Ten Commandments, his face illumined in a golden yellow glow. The Crucified Christ is on the right margin of the painting. His body is blood-red and his loincloth resembles a tallit, the Jewish prayer shawl. At the foot of the cross

stands a woman iconographically reminiscent of Mary Magdalene, embracing Christ's legs. Laden with a bundle and clasping his staff, a male figure trudges across the picture plane, epitomizing the "wandering Jew." Pursued and humiliated, he is condemned to wander eternally. Barely discernible to the left of the cross is a sketchily-rendered figure holding an open book in his hand. This scarcely perceptible form in the midst of the vibrantly-colored figures may indicate that salvation will require more than a reading of the Scriptures in the precarious times to come.

Chagall was unhampered by the dictates of academic naturalism, a fact that is illustrated by the blue donkey. The ass on which Christ rode into Jerusalem is a symbol of humility. In an allusion to Isaiah (1:3), the ass is compared to Christ, who bore the weight of the world's sins. An orange moon hangs in the sky—a waning moon, and a bad omen—scarcely illuminating the bleak scene with its pale light. Menace and the subsequent destruction of Chagall's world—the Jewish world of the shtetl—is graphically foreshadowed here. It has not yet become horrific reality, but the path is adumbrated. The use of this Christian symbol by a Jewish artist might seem odd; however Chagall never saw any contradiction. Human suffering was personified and embodied in the crucifixion theme, and therefore transcended religious affiliation: "I cannot see Christ from the denominational or doctrinal standpoint. My image of Christ is supposed to be human, full of love and sorrow."¹

—C.vB.



JEAN COCTEAU

(FRENCH, b. JEAN MAURICE EUGÈNE CLÉMENT COCTEAU, 1889–1963)

**HÉLAS ELLE GLISSE
ENTRE LES DOIGTS /
ALAS SHE SLIPS AWAY**
c. 1950

Ink wash on parchment
15 x 11"

© 2014 ADAGP, Paris / Avec
l'aimable autorisation de
M. Pierre Bergé, président
du Comité Jean Cocteau

Jean Cocteau produced work in a very wide range of arts; he is perhaps best known as a film director, but he also published poems and essays, wrote plays and designed sets and costumes, and made drawings, paintings, and ceramics. Much of his output is characterized by some combination of drawing and writing; as one writer has noted, “he did not separate the calligraphy of the written word from drawings.”¹ Early on, Cocteau was inspired by contemporary caricatures, and in the World War I period he associated with several artists—notably Pablo Picasso—who were making simplified, linear drawings in a style often characterized as neoclassical. This affiliation informed much of Cocteau’s subsequent work.² Cocteau acknowledged his blending of writing and drawing in his first collection of drawings of 1923, which bears a dedication to Picasso, followed by the statement that “poets don’t draw. They unravel handwriting and then tie it up again, differently.”³ Several of his books of poetry include illustrations, while collections of drawings such as *Le mystère de Jean l’oiseleur*, 1925, a series of self-portraits, incorporate written text on nearly every page.

As a work in ink or paint wash on vellum, made at a time around 1950 when Cocteau wished to focus greater attention on painting than drawing, the Kasser Mochary sheet exemplifies the artist’s approach of combining several modes. Although it was executed primarily with a brush, the linear aspect of the head, particularly in the figure’s face, qualifies it as a drawing as much as a painting. Similarly, the poetic title inscribed at the base of the head is both text and drawing. Even the nature of the figure is indeterminate; while the title refers to “she” (elle), the features depicted in the image are not strongly individualized, and might belong to either a woman or a man. Indeed, there are certain parallels between this figure’s features and the artist’s own. As seen in photographs as well as in self-portraits like those in *Jean l’oiseleur*, Cocteau’s somewhat elongated face, slightly pointed nose and chin, and relatively small mouth are not dissimilar to those of this ostensibly female head. This sense of the work falling between categories is underscored by the title itself, which proclaims “alas, she slips between my fingers,” or “alas she slips away.” Even the brushy outline of the figure’s hair, punctuated by several stars, seems to be in the process of fading or dissolving, as if the image were a dreamlike apparition. Indeed, the artist described such a semi-conscious state as integral to his drawing process. “To draw a line without trembling,” he wrote, “. . . I have to fall into a kind of sleep, to allow the sources of my life to go down into my hand without reserve, so that this hand ultimately works alone, flies in a dream, moves with no concern for me.”⁴

—S.L.

¹ Tony Clark, introduction in William A. Emboden, *The Visual Art of Jean Cocteau* (New York: The International Archive of Art, Abrams, 1989), 13.

² Isabelle Monod-Fontaine, “Portrait of the Artist in Ariadne’s Thread,” in *Jean Cocteau, sur le fil du siècle*, exh. cat. (Paris: Centre Georges Pompidou; English ed. London: Paul Holberton, 2003), 35–36.

³ Jean Cocteau, in dedication to *Dessins* (Paris: Librairie Stock, 1923).

⁴ Jean Cocteau, in preface to *25 dessins d’un dormeur* (Lausanne: Mermod, 1928), preface quoted and translated in Pierre Caizergues, “Jean Cocteau’s Hands,” in *Jean Cocteau, sur le fil du siècle*, exh. cat. (Paris: Centre Georges Pompidou; and London: Paul Holberton, 2003).



HENRI-EDMOND CROSS

(FRENCH, b. HENRI-EDMOND DELACROIX, 1865–1910)

**PORTRAIT DE FEMME /
PORTRAIT OF A WOMAN**
before 1900
Charcoal, pencil on paper
28 x 22.5"

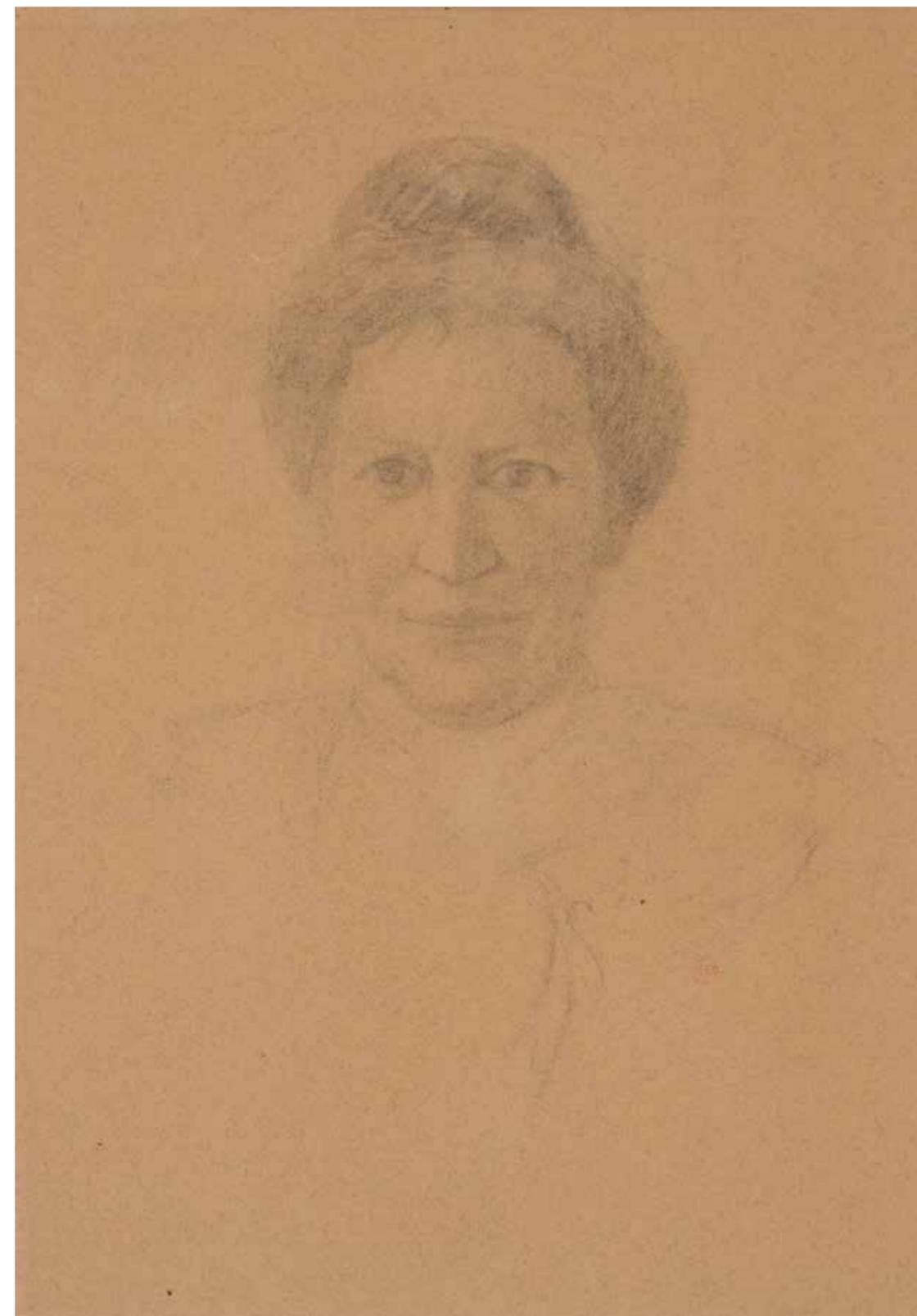
Henri-Edmond Cross was born Henri-Edmond Joseph Delacroix in 1856 in Douai, near Lille, France. Nine years later the family relocated to Canteleu-lez-Lille, where their cousin, Dr. Auguste Soins, took Henri under his wing, enrolling him in drawing lessons with Carolus-Duran, a celebrated painter. In 1874 he began studies at the École des Beaux-Arts in Lille under Alphonse Colas. After a brief stint in Paris working in the studio of François Bonvin, the young artist returned to Lille to complete his academic training at the Académie de Dessin, again under Colas.

In 1879, Cross moved back to Paris, working in the studio of painter Émile Dupont-Zipcy. He first exhibited in the Salon des Artistes Français in 1880 under the name Delacroix. However, he shortly changed his name to Cross (the English version of Delacroix) to avoid confusion with contemporary painter Henri-Eugène Delacroix, and exhibited as such at the 1883 Salon. At the end of that year, Cross relocated to the Mediterranean region of France to join his parents and Dr. Soins. To avoid confusion with yet another contemporary artist—in this case the sculptor and painter Henry Cros—he settled on his “definitive” pseudonym, Henri-Edmond Cross.

The majority of Cross’s figure studies were made in the 1880s. During his academic training, he is known to have made copies of the Old Masters at the Musée de Lille. He rarely exhibited his figurative work, and the main references include none after 1900. However, his formal portraits demonstrate a high level of mastery, as is evident in the likeness from 1891 of *Madame Hector France*, whom he would later marry. *Portrait de femme* is a relatively straightforward portrait that conveys a melancholy and contemplative mood. With ample figurative detail, the direct gaze of the woman is intensified by the skillful chiaroscuro of her face, particularly around the eyes.

In 1891, Cross moved to Saint-Clair, near St. Tropez, close to his friend and colleague Paul Signac. Cross became a leading exponent of Neo-impressionism, and, like his contemporaries in that movement, he favored the landscape genre. Experimenting with increasingly bold color harmonies and daring compositional explorations, he painted numerous Pointillist landscapes in southeastern France.

–E.M.



JÓSEPH CSÁKY

(HUNGARIAN, resided FRANCE, 1888–1971)

LE BAISER / THE KISS;
also known as
LE COUPLE / THE COUPLE
1960
posthumous cast 1977
Bronze, 3/8
51.5 x 15.125 x 11.5"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

József Csáky left Paris at the outbreak of World War II. When he returned in 1945 he found the city very much changed. Léonoce Rosenberg, his pre-war dealer and patron, had died, leaving Csáky without any further prospects of gaining access to the art market. Becoming increasingly isolated, the sculptor immersed himself in his work and, with time, was all but forgotten. Apart from the animal sculptures he produced in the 1920s, Csáky concentrated, even in his late work, on representing the human body.

The 1960 sculpture *Le Baiser* prefigures the lyrical language of forms that would characterize Csáky's late works. His shapes became rounder and his line more fluid, a tendency that reveals his admiration for the sculptures of Aristide Maillol. The present sculpture depicts a young couple kissing. The seated man bends his head down toward the woman who stretches up toward him in a shallow arc. He supports her with his right arm, while his left arm hangs down alongside his body in an elegant, formal correspondence with the sickled shape of her form. The couple's linked pose, especially the woman's floating carriage, alludes to Mannerism, as do their willowy, long-limbed bodies, emphasizing the attenuated, vertical thrust of the sculpture. Reduced to suggestion, anatomical features cede precedence to calligraphic, flowing line producing the overall decorative effect of the work.

Sculptural form and volume have been worked out cogently and emphatically, although the effect created by handling of line is clearly paramount. Stretching upwards, exquisitely chiseled mass is quickened by the contrasts of line, surface, and volume. Organically rounded shape and lineation impart dramatic rhythm to the forms. Although the lyrical, decorative effect of the sculpture predominates, an echo of Cubism reverberates in the autonomy of its volumes.

Numerous variations of the theme of a kissing couple can be found throughout art history, including the oeuvre of Auguste Rodin. The most celebrated of these works, also included in the Kasser Mochary Collection, is *L'Éternelle idole*. In both groups, the dominant position has been taken by the female figure, against whom the man leans.

–St.M.



SALVADOR DALÍ

(SPANISH, b. SALVADOR FELIPE JACINTO DALÍ I DOMÈNECH, 1904–1989)

**PAYSAGE SURREALISTE /
SURREALIST LANDSCAPE**

1942
Ink on paper
19.5 x 15.5"
© 2014 Salvador Dalí,
Fundació Gala-Salvador
Dalí, Artists Rights Society
(ARS), New York

opposite:

**CÉLISE RECEIVES
GERMEUIL'S LETTER**

1968
From the series
"The Marquis de Sade"
Gouache on paper
20.825 x 16.75"
© 2014 Salvador Dalí,
Fundació Gala-Salvador
Dalí, Artists Rights Society
(ARS), New York

Salvador Dalí's "Marquis de Sade" folio consists of twenty-five lithographs based on his original gouache paintings, of which *Célide Receives Germeuil's Letter* is one. The gouaches are related to three plays by the Marquis de Sade—*Misfortune's Mistake*, *The Twins or a Difficult Choice*, and *Tancred*. In artificial stage-like settings Dalí's dramas unfold, sometimes with the inclusion of footlights and attendant audience. The scenes, some with overtones of sadism, are inhabited by nudes, floating busts, or attenuated, amorphous figures with long shadows. Walls are suggested, but there is little else as *mise-en-scène*. In the present gouache, the wraith-like Célide appears in the corner of a room dominated by hallucinogenic colors and enigmatic, inkblot figures.

Donatien Alphonse François de Sade, 1740–1814, better known as the Marquis de Sade, was a French aristocrat, philosopher, author, nihilist, atheist, and libertine. Imprisoned for nearly one third of his life, his insurrectionary writings expressed a philosophy of radical freedom challenging all aspects of society and condoning complete release from inhibitions and externally-imposed moral restraints. Sade held that humans were powerless to overcome their intrinsic nature, especially in relation to sex, and should therefore yield to it. Parallel critiques of conventional morality were expressed slightly earlier by the French philosopher Denis Diderot, a fact that is significant because it is in two plays by Diderot—*Le Fils naturel* of 1757 and *Le Père de famille* of 1758—that the characters Célide (or Cecile) and Germeuil appear.

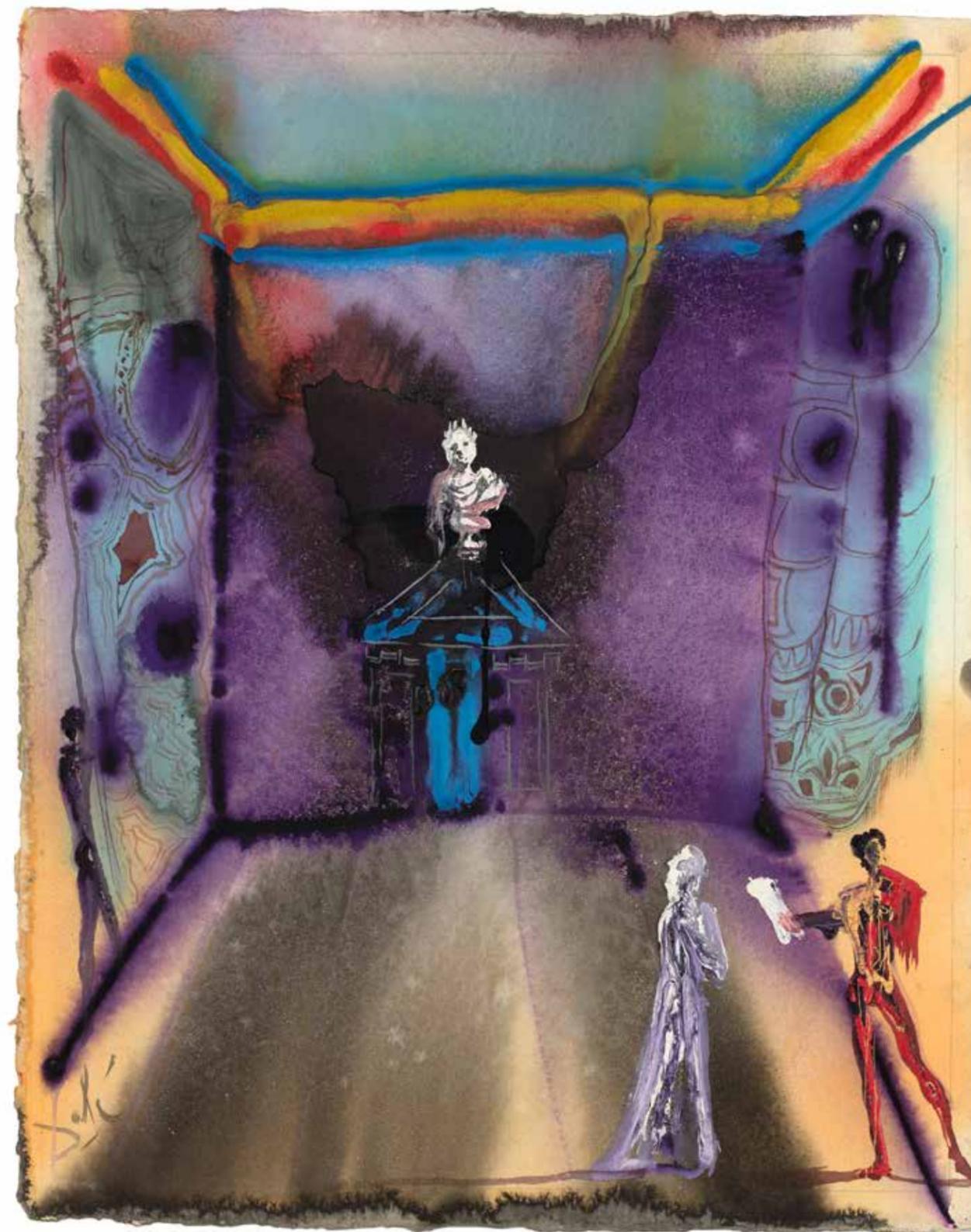
André Breton cited Sade in his 1924 *Manifesto of Surrealism*, and Sade was, at least at first, an inspiration for Surrealists including Dalí. Coalescing Sade's viewpoint and Freudian theory, Dalí sought to expose manifestations of sexual repression in the human subconscious. Themes of eroticism, decay, and death recur in Dalí's work. He was a provocateur who loved to shock, to confound, to amaze with bizarre and sometimes repellent imagery and social behavior. In his illustrated book, *La femme visible* from 1930, Dalí wrote, "You are disgusted, revolted with what, deep down, you actually want to experience, this is what explains the 'morbid' attraction, which often finds its expression in an unexplainable interest in the seemingly repulsive. . . . We love Sade, Thomas Hardy's masochism, the metaphysical, artificial, unnatural and disturbing appearance of Chirico's Dolls . . ." ¹



Sade wrote a pair of erotic novels, *Justine* and *Juliette*, published respectively in 1791 and 1797. A simultaneous Dutch edition of *Juliette* was released with twenty explicit illustrations by French artist and engraver Claude Bornet, 1733–1804. The compositional structure, the theatrical formalism, and some of the imagery in the Dalí "Marquis de Sade" suite clearly stem from this early model.

Dalí had deeply divided attitudes toward religion. His mother was a Catholic while his father was an atheist, and the artist blamed conventional religious mores for the feelings of guilt that at times thwarted him. Nevertheless, in the 1940s, the period of *Paysage Surrealiste*, he began to consider the possibility of an amalgam of religion and science and created numerous interpretations of traditional religious themes.

—J.S.



1 Salvador Dalí, *La Femme visible* (Paris: Editions Surréalistes, 1930), 27.

HONORÉ DAUMIER

(FRENCH, 1808–1879)

**L'IMPORTANT MALICIEUX
(BARON JOSEPH
DE PODENAS) /
THE MALICIOUS,
IMPORTANT MAN (BARON
JOSEPH DE PODENAS)**
1833
posthumous cast 1925–1957
Bronze, 21/25
8.125 x 7.5 x 4"

The bronze depicting Baron Joseph de Podenas belongs to a series of small busts of politicians affiliated with the July Monarchy.¹ Daumier was commissioned to model them in clay from 1831 to 1835 by Charles Philippon, publisher of the journals *La Caricature* and *Le Charivari*. The 36 surviving clay busts are now in the Musée d'Orsay in Paris. The busts served as models for Daumier's lithographic series *Célébrités de caricature*, better known as *Les célébrités du juste milieu*, twenty-six prints published in 1832 and 1833. Baron Joseph de Podenas is similarly depicted in two of those lithographs.

It is impossible to ascertain whether the figures were originally planned as models. It is likely that Charles Philippon commissioned the series to display in the "celebrated caricature window in the Véro-Dodat passage . . ." ² The sculptor Jean-Pierre Dantan had already enjoyed a brilliant success in Paris with busts satirizing distinguished figures from public life. Daumier's clay models were neither fired nor cast in plaster. Kept in his private collection, they were not cast in bronze until after his death. Still, the commission indicates the great esteem in which Philippon held the artist.³

Daumier has characterized Baron Joseph de Podenas by an inherent corpulence that seems to be bursting out of his bulging eye sockets. The narrow forehead and scalp taper to a point while the voluminously full cheeks thrust in opposite directions. The deformed, sagging

head seems to be supported merely by the starched collar. The scion of an aristocratic family in the Armagnac region, Podenas was viewed as a political turncoat, and therefore a dangerous opportunist. Siding first with the Liberals during the 1830 Revolution, he helped to overthrow the Bourbon king Charles X. However, Podenas soon switched to the bourgeois Right, headed by Louis-Philippe, commonly known as the *Citizen King*. Daumier has shown Podenas at the moment of this change of heart, and his facial features are made to resemble those of Louis-Philippe. After caricatures of the king were forbidden, Philippon developed a drawing of a pear as a cipher to represent Louis-Philippe. This symbol was used regularly in the satirical journals, and Daumier, too, appropriated it here—*L'Important malicieux* also takes on the shape of a pear. Thus Daumier has succeeded in characterizing this political figure in a comical and compelling manner.

—Sb.S.

1 The July Monarchy, 1830–1848, was a liberal constitutional monarchy marked by the triumph of the bourgeoisie, a return to Napoleonic influence, and colonial expansion. Louis-Philippe was known as the 'citizen king' because of his bourgeois manners and clothes. Brown University Departments of French Studies and Comparative Literature, "Paris: Capital of the 19th Century," *Brown University Library Center for Digital Scholarship*, <http://library.brown.edu/cds/paris/chronology4.html> (5 May 2014).

2 Véro-Dodat, with painted ceiling and paneled shop fronts, is the most aristocratic of the series of covered passages designed by town planners in the nineteenth century to give pedestrians in Paris protection from mud and horse-drawn vehicles.

3 Martin Sonnabend, "Zeichnung und Skulptor bei Daumier," in *Daumier: Zeichnungen*, exh. cat. (Frankfurt am Main: Städtische Galerie im Städtischen Kunststut, 1992), 29–41.

4 Daumier personally experienced censorship of this kind in 1832 when he spent six months in prison for depicting Louis-Philippe as a gluttonous Rabelaisian monster in a lithograph unabashedly titled *Gargantua*.



GIORGIO DE CHIRICO

(ITALIAN, 1888–1978)

top:
**GLI ARCHEOLOGI /
THE ARCHEOLOGISTS**
1969

Lithograph on paper,
54/300
24.5 x 18"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

bottom:

ATHENS

c. 1940
Lithograph on paper,
14/20
7.75 x 9"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

opposite:

**ORESTE E PILADE /
ORESTES AND PYLADES**

1925 or 1940
cast 1965
Bronze, 5/6
11 x 9.25 x 8.5"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

For Giorgio de Chirico, sculpture was not a primary medium, but instead a means to translate his painterly, iconographic repertory into three-dimensional, tactile reality. In the small sculpture *Oreste e Pilade* (also called *Gli Archeologi* or *Antichi Amici*) with the corresponding lithograph, he faithfully borrowed from his body of paintings known as “Archeologists,” created during his second period in Paris, 1925 to 1931. The figures invoke a mythically heightened ancient world in a Neoclassical pictorial language. Orestes and Pylades, two figures from Greek mythology, epitomize close friendship and male companionship. From the rich tradition of the Orestes iconography, de Chirico has chosen the moment in which Pylades consoles Orestes, driven mad by the Furies who haunted him after he murdered his adulterous mother. Apart from paying tribute to a heroic past, de Chirico has here erected a small-scale monument to lasting friendship.



De Chirico had previously painted mannequin figures. He then began to develop them into Archeologists, faceless hybrid beings with disproportionately long torsos composed of fragments of ancient architecture. Clothed in Classical Greek drape, the remainder of their bodies corresponds to anatomical reality, though in near-miniature scale. This disjuncting may stem from the trend in the Renaissance and Baroque periods of fitting together fragments of sculpture from disparate sources. The figures, evocative of the radically simplified forms of Cycladic art, lean inward, their heads touching, echoing the torsos, which seem to fuse into one contiguous surface, their closeness reinforced by the placement of the arm of one figure on the shoulder of the other in a gesture of tenderness. The intimate arrangement of the friends creates the impression that they have coalesced in an internalization of the heroic past, manifest in the remains of ancient architecture.

—U.H

De Chirico was seemingly predisposed to classical imagery, having been born in Greece and academically trained in the drawing of plaster casts. Furthermore, excavations in the late 1800s–early 1900s occasioned the opening of new sites at the Acropolis, Delphi, Corinth, and Pompeii, bringing classicism back to the public’s awareness. Nevertheless, the artist denied the influence of Greece, saying instead that his association was with the academic traditions of art.

The lithograph titled *Athens* has less correlation to de Chirico’s metaphysical compositions, in which classical and disparate elements are placed in the uneasy juxtaposition of an awkward still life, and more to do with theater. It is a literal presentation, a stage set filled with elements of antiquity: fallen columns, sculptural fragments, antique amphora, and the façade of the Athens Acropolis. The figures occupying the stage—two renderings of classical sculptures, flat, lacking volume, and defined only by outline—further accentuate the theatricality of the scene.

—J.S.



EDGAR DEGAS

(FRENCH, 1834–1917)

**FEMME ENCEINTE /
PREGNANT WOMAN**
1896–1911
posthumous cast c. 1919
Bronze, 24/D
17.125 x 6.825 x 6.125"

In 1855, the Impressionist painter Edgar Degas began to create a series of small sculptures. The works that he produced were wax, clay, or plastiline models in small formats, which he used as sketches to explore ideas and work out problems. They are studies of the play of light, the movement of the body and its underlying musculature, and the effects of three-dimensional figures in space. The sculptures were neither dated nor signed and, with one exception, they were not exhibited during his lifetime. After Degas died in 1917, 150 wax sculptures of this kind were found in his studio. In various states of deterioration, seventy-three were salvaged and subsequently cast in bronze in editions limited to twenty-two each. Cast at the A. A. Hébrard Foundry in Paris, each sculpture was assigned a number, and each casting was assigned a letter, A–T. Therefore, *Femme enceinte*, stamped 24/D, is the fourth casting of sculpture number twenty-four. Titles were given on the occasion of the first exhibition in 1921 and circa dates have been established based on similarities to related paintings, pastels, and drawings.¹

Although Degas intended the three-dimensional sketches as personal studies for his use rather than for the public, they can nonetheless be viewed as autonomous works. They are thematically linked to the artist's main oeuvre; most of them represent ballerinas in dance poses and women in everyday circumstances, in particular at various stages of their toilette, although there are also a number of studies of horses in motion in the body of work. The sketchy modeling, with an emphasis on physical mass rather than individualized detail, is ideally suited to objective observation and capturing fleeting poses. The deliberate unfinished look, together with the artist's signature handling, reveals the experimental nature of Degas's sculpture.

In *Femme enceinte*, Degas depicts the figure of a woman in an advanced state of pregnancy. Her center of gravity shifts strongly within the overall pose, emphasizing the taut curve of the belly and its heaviness in a powerfully expressive volume. The dark patina, the balance of physical volumes, the weighty center, and the introspective stance underscore the quintessentially female figure withdrawn into herself and her physical state of being. Thus the entire body, its silhouette, and the distribution of sculptural masses become physical and psychological expressions of pregnancy. The medical term for a pregnant woman is "gravida" (from the Latin *graviditas*); the Latin cognate is *gravitas*, implying heaviness in the physical sense, as well as seriousness or thoughtfulness in the emotional sense. In his *Femme enceinte*, Degas has tellingly exemplified all these expressions.

–U.H.



¹ Clare Vincent, "Edgar Degas (1834–1917): Bronze Sculpture," *The Metropolitan Museum of Art, Heilbrunn Timeline of Art History*, 2000, http://www.metmuseum.org/toah/hd/dgsb/hd_dgsb.htm (10 August 2014).

FERDINAND VICTOR EUGÈNE DELACROIX

(FRENCH, 1798–1863)

**MORT DE PLINE
L'ANCIEN / DEATH OF
PLINY THE ELDER**
c. 1841

Study for the mural
paintings at Palais
Bourbon, Assemblée
Nationale, Paris
Oil on canvas
10.6 x 9.4"

In 1833, Eugène Delacroix was commissioned to paint mural decorations for the Salon du Roi, or king's reception room, of the French National Assembly, the building that houses the lower legislative chamber of French government. This building, the Palais Bourbon, had been constructed in 1728 for the daughter of Louis XIV, Louise-Françoise de Bourbon. After the restoration of the monarchy in 1815, it was designated for the National Assembly. Delacroix's murals were part of a larger campaign of renovation begun in 1827. Once he had finished the Salon du Roi, Delacroix was then asked to paint the library ceiling, an even larger project which occupied the artist and several assistants for nearly ten years, from 1838 to 1847.

Study for the Death of Pliny the Elder is a preparatory work for the library project. The program for the ceiling decoration consists of five cupolas each with four pendentives, and two hemicycles, or half-domes, at the north and south ends of the room. Each cupola was dedicated to a different subject: Science, History, and Philosophy; Legislation and Eloquence; Theology; and Poetry. Pliny appears in the discipline of Science, as an embodiment of Natural History. This is thanks to the Roman author's greatest work, the encyclopedic *Naturalis Historia* (*Natural History*), which covers a wide range of fields including astronomy, botany, geology, and zoology. Delacroix's composition shows Pliny in his role as a scientist, observing the 79 A.D. eruption of Mount Vesuvius accompanied by two assistants, one of whom is serving as a scribe to record the author's observations.

The setting touches on the other attribute for which Pliny is best known, that of being perhaps the most famous victim of Vesuvius's eruption. In showing him turning in fear from his work, as if surprised by the impending threat, Delacroix took liberties with most standard accounts of Pliny's death. According to Pliny's nephew, Pliny the Younger, the author, who was also commander of the Roman fleet in the Bay of Naples, died in the process of evacuating towns near the volcano.¹

Delacroix devoted considerable time and effort to devising the overall program for the library decoration, working in a rather improvisatory manner that continued to evolve even after he had begun portions of the ceiling.² Once he settled on a subject, however, he seems to have worked in a more straightforward manner; the present sketch is quite broadly brushed, but its composition corresponds very closely to the final version. The Science, History, and Philosophy cupolas were the first to be completed, and since Delacroix's assistant was working on the underpainting for the final version of Pliny and two of the other Science pendentives in October and November 1841, it seems likely that the Kasser Mochary preparatory study had already been painted by that time.³

—S.L.



1 Pliny the Younger's account suggests that his uncle was overcome by toxic fumes, although current scholarship points to the elder Pliny's asthma as a more likely cause of death. Jona Lendering, "Pliny the Elder," *Livius: Articles on Ancient History*, www.livius.org/pi-pm/pliny/pliny_e2.html (17 May 2014).

2 Anita Hopmans, "Delacroix's Decorations in the Palais Bourbon Library: A Classic Example of an Unacademic Approach," in *Simiolus* Vol. 17, no. 4 (Amsterdam: Stichting voor Nederlandse Kunsthistorische Publicaties, 1987), 240–269.

3 Hopmans, 262.

ANDRÉ DERRAIN

(FRENCH, 1880–1954)

top:
**NUE DU DOS /
NUDE SEEN FROM BEHIND**
early 20th C.
Pencil on paper
34 x 27.5"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

bottom:
**NUE ALLONGÉE /
RECLINING NUDE**
early 20th C.
Graphite on paper
16 x 19"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

opposite:
**PORTRAIT DE MARIA LANI /
PORTRAIT OF MARIA LANI**
1927–1928
Oil on canvas
13.25 x 10.25"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Neither the subdued palette of André Derain's *Portrait de Maria Lani*, nor the subject's gentle expression hint at Maria Lani's astonishing story.¹ Working as a typist, the Prague-born beauty had an engaging personality and substantial ambition. She moved to Paris in the mid-1920s, alleging she came from aristocratic Polish lineage, and recreated herself as a model and star of stage and screen. Within twenty months, she had her portrait painted by over fifty of the most celebrated artists in Paris.



Lani showed some drawings for which she had posed to New York gallery owner Joseph Brummer. The gallerist asked her to pose for several artists, and an exhibition of grand scale was mounted in 1929, featuring portraits of Lani by 51 artists, including such luminaries as Rouault, Matisse, Chagall, de Chirico, Braque, Fougita, and Chana Orloff. After the success of the New York exhibition, galleries in Paris and Berlin exhibited a number of the same works, both accompanied by a catalogue including an essay by Jean Cocteau.²

Lani presented herself to each artist with a different facet of her personality, eluding attempts define her. As Cocteau explained, "One sees in succession a little girl, a woman in distress, a garçon lycéen [sic], a cat, narrow lips, full lips, sloping shoulders, broad shoulders, the slanting eyes of a Chinese beauty or again the melting gaze of a spaniel. I forgot to mention that she has three profiles. . . . She has only to turn slightly to reveal an entirely different, enigmatic profile that matches neither of the previous ones."³

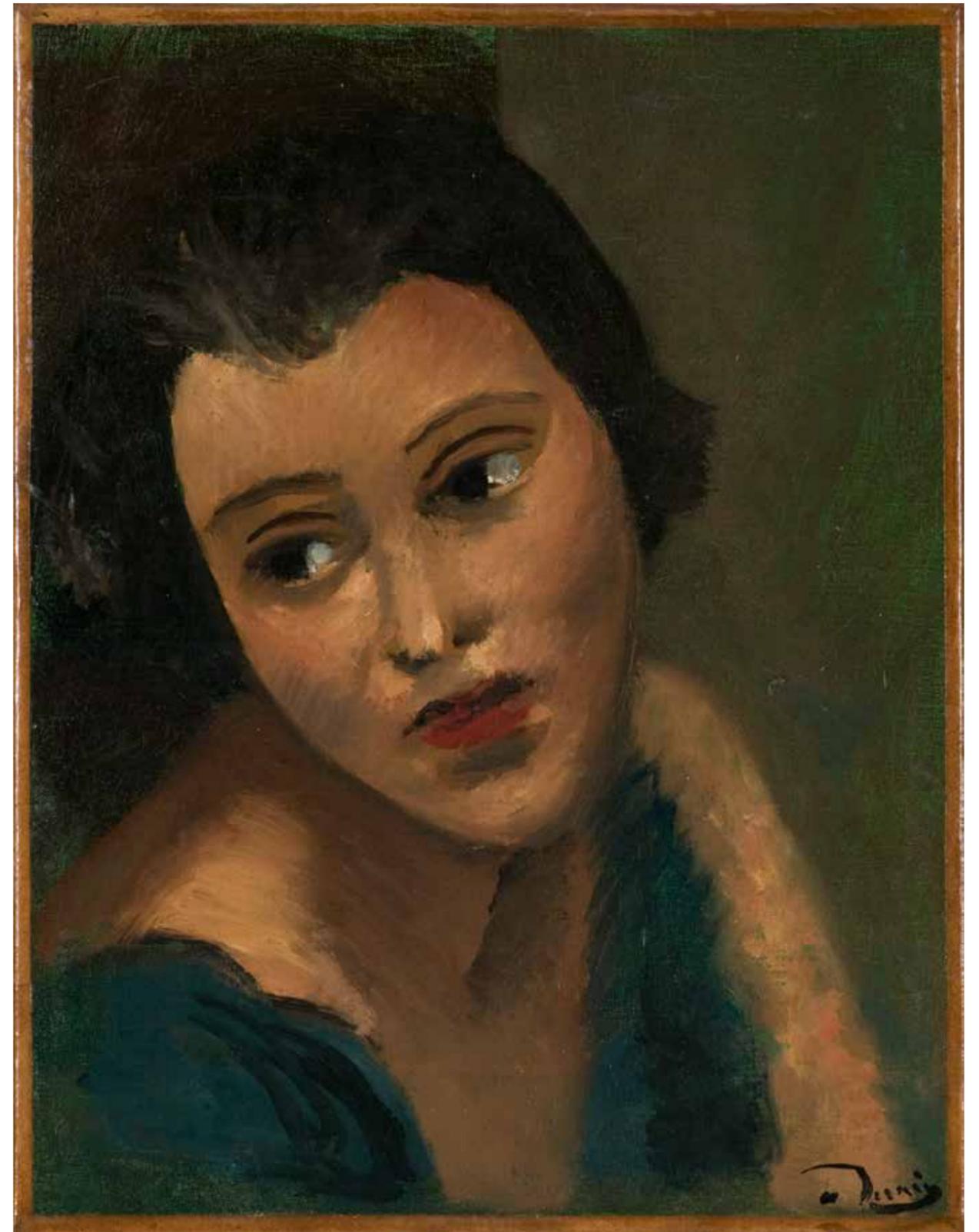
Derain's portrait of Maria Lani neither idealizes her, nor pays homage to abstraction. His interest in late Egyptian mummy portraits is unmistakable in this likeness. Framed with dark hair, Lani's large, expressive eyes, full lips, and pointed chin are heightened with delicate reflections of light. Whether the present portrait was included in the Paris and Berlin exhibitions has not yet been definitely established.⁴ Just as Maria Lani ascended into the firmament of the Paris art scene, so she vanished in 1941, taking with her the portraits that belonged to her. She worked as a waitress at the famous Stage Door Canteen in New York, and after the war returned to Paris where she died in 1954, all but forgotten by the art world.



Derain made drawings of the figure throughout his career. As an autodidact he began his studies with masterworks in the Louvre, then began to develop his own reductive, Post-Impressionist style. However, after World War I, in which he served, his interest in classicism was renewed and he moved away from many of the modernist attributes he had previously embraced. His contour drawings comprise little gratuitous detail. They are articulated only by subtle shading that nevertheless indicates the rounded volumes of the human figure. Drawings from various periods show little differentiation, making them difficult to date.

—C.v.B.

1 Lani's real name has yet to be discovered; the name given is presumably a pseudonym or acronym.
2 Berheim-Jeune Gallery in Paris and Alfred Flechtheim Gallery in Berlin.
3 Jean Cocteau, "Fünfzig Künstler schaffen das Bildnis einer Frau," in *Maria Lani*, exh. cat. (Berlin: Galerie Alfred Flechtheim, 1930), 4.
4 Art historian Jon Lackman is currently researching the Lani portraits and subsequent exhibitions.



JEAN DUFY

(FRENCH, 1888–1964)

BOUFFONS / CLOWNS

date unknown
Oil on canvas
9.5 x 7.5"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Jean Dufy did not settle immediately upon a life as an artist. He first worked as a clerk for a shipping company, and then as a secretary on an ocean liner traveling between Le Havre and New York. His father and brother, Léon, were accomplished musicians, and he grew up in a musical environment. While Jean showed talent, his best expression of music was to compose with paint, brush, and canvas, and his ideal subjects were orchestras and performers with their instruments. His colors and fluid rhythms were inspired by music. Even the circles, lines, and visual notations he utilized to create his figures mimic musical scores.

For Dufy, the connection between concert hall and circus ring was natural. With the orchestra as the common link, the conductor was replaced by the ringmaster. The gestures and movements and the warm, vibrant palette were already familiar, and the circular format of the theater was replicated by the performing ring. He befriended the Fratellinis, a famous family of skilled circus performers, and frequently depicted their comical acts. Drawing from life, he captured the excitement and exhilaration of the performance. He was thrilled by the spectacle and extravagance, as he commented in his biographical notes: "If I paint the circus, it's because I love circuses."¹

The circus narrative is given shape by sketchy detail, generally in black or white, applied over atmospheric color washes. Without the defining lines, these works would be abstract color compositions. With the lines, they take on a somewhat decorative quality, very much in keeping with the mood of Paris at the time. Expressive dabs and squiggles of color stand in for the ringmaster, the clown-musicians, and the instruments they play.

The audience is reduced to mere dots of white paint. His blocky figures are made from simplified color forms with quick and sketchy lines that indicate the details of limbs and heads. Shading is achieved by color, or by occasional hatching, the latter technique acquired from his brother, artist Raoul Dufy. The registration between color areas and lines do not always exactly relate, thereby imparting a blurry, hasty appearance, and the implication of movement. The distribution of light in his hazy, atmospheric color-wash grounds are punctuated with the dramatic spotlighting of theater.

In addition to his paintings of musical and theatrical performance Dufy is noted for his jaunty regattas and horse races and, especially, his lively scenes of Paris; Le Havre, where he grew up; Honfleur, his mother's birthplace; and other locales around France. Although Dufy is primarily known as a painter in oil and watercolor, he also worked along with his brother Raoul in the design and painting of textiles, and, briefly, for the Limoges porcelain manufacturer. Generally undated, Dufy's works are difficult to precisely place within his oeuvre; he settled upon his definitive style early and sustained it throughout his career.

—J.S.



RAOUL DUFY

(FRENCH, 1877–1953)

LA PÊCHE / FISHING
1910
Wood engraving on paper,
63/220
22.25 x 26.25"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Raoul Dufy saw no divide between art and design, moving with ease between painting and the decorative arts. In the early decades of the twentieth century, numerous artists, particularly those affiliated with the Fauves, Constructivists, and Futurists, became involved in applied design and small scale craft production, paralleling the Arts and Crafts movement in England and the United States, and the Wiener Werkstätte in Vienna.

Dufy is best known as a Fauvist painter of bold and lively scenes in powerful color harmonies of horse races, regattas, the streets of Paris, and the coast of the Riviera. In addition to painting, however, from 1923–1930 Dufy decorated ceramics for Josep Llorens Artigas, the distinguished Spanish ceramist. He illustrated more than fifty literary works with woodcuts, lithographs, and etchings for authors including André Gide, Stéphane Mallarmé, and, most notably, *Le Bestiaire ou Cortège d'Orphée*, a collection of poems by Guillaume Apollinaire, published in 1911. Dufy was known as well for his exceptional textile designs created between 1910 and 1930 for avant-garde fashion designer Paul Poiret, the first of which were based on the illustrations for Apollinaire. He also designed for Aubusson Tapestry, and for the French silk manufacturer Bianchini-Ferrier. Moreover, he created stage sets for *Le Boeuf sur le toit* by Darius Milhaud and Jean Cocteau, as well as interior decoration, furniture design, and numerous wall murals. The artist maintained a consistent bank of imagery while moving between media, and worked interchangeably with whichever medium was best suited to his current concern.

Just before illustrating Apollinaire's book, Dufy created a group of four independent woodcuts. *La Pêche* is the most complete composition of the four, all of which were shown at the Salon d'Automne of 1910. The individual elements of the present woodcut are composed of simple, repeated, geometric configurations; instead of naturalistic variation, pattern is built up against pattern to create a complex interplay of positive and negative form. The nets, the palms, the water, and the figure sizzle with movement and activity.

La Pêche was conceived as an autonomous work of art, but it relates as well to the vibrantly-colored painting, *Le Pêcheur au filet*, c. 1914, a tall, narrow canvas featuring a fisherman in similar pose toiling over a huge dip net, as in the woodcut. The identical picture concept later became a design medallion in Dufy's fabrics and ceramics. The flattened picture plane and the reduction of imagery—a precise interplay of black-on-white—were ideally suited to replication as fabric rosettes. Repeated, symmetrical vignettes of figures engaged in various activities are interconnected with arabesques, and the design field is filled to its selvedge edges with the repeated cartouches creating an even, overall structure. The colors of the fabrics are reminiscent of those in his paintings.

—J.S.



DIETZ EDZARD

(GERMAN, b. DIETRICH HERMANN, 1893–1963)

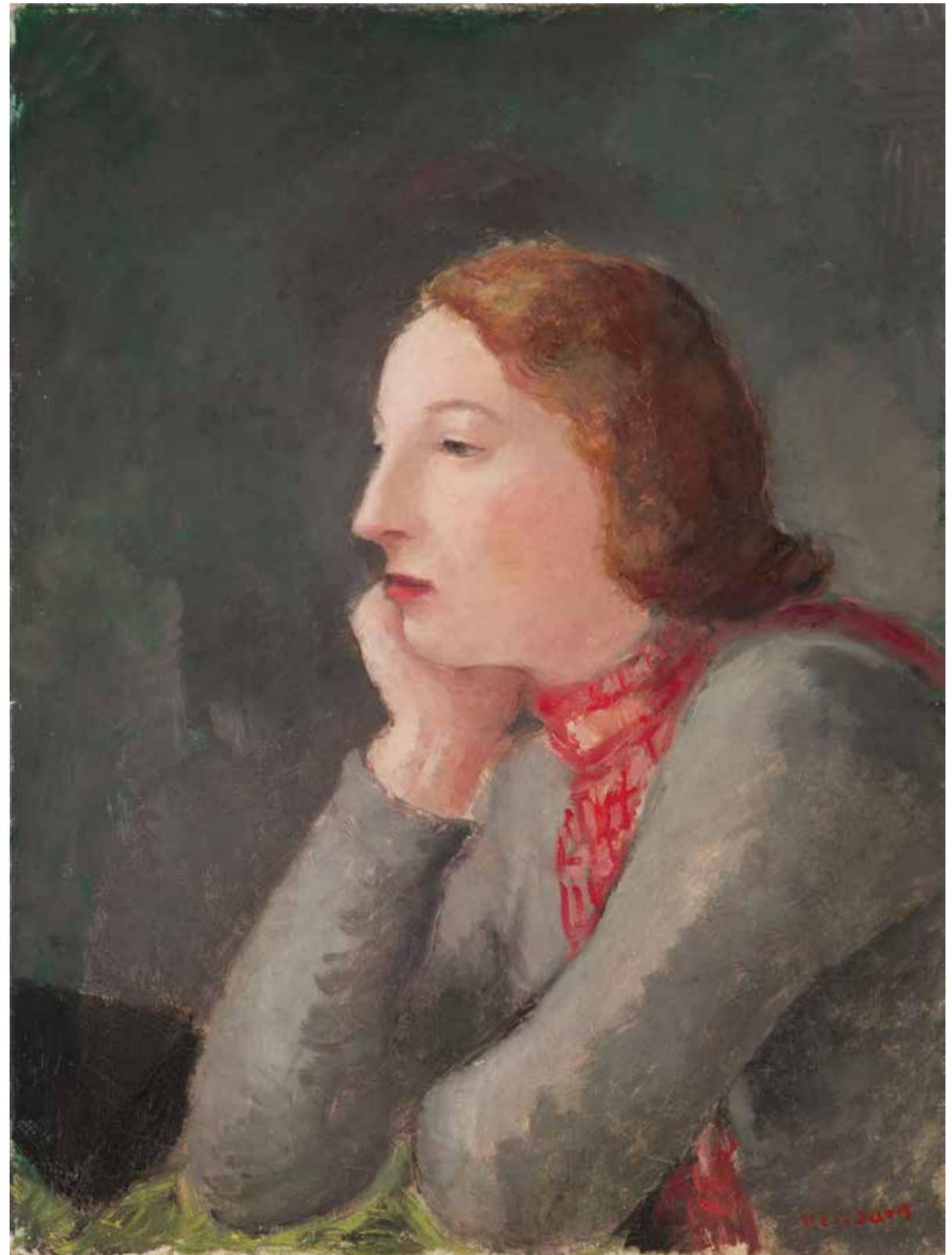
**JEUNE FEMME DE
PROFIL AU FOULARD
ROUGE / YOUNG
WOMAN IN PROFILE
WITH A RED SCARF**
1930
Oil on canvas
24 x 18.25"

Dietz Edzard was born in Bremen, Germany, in 1893. After refusing to continue with a commercial apprenticeship, he dedicated himself totally to painting, working for a short time at the Karlsruhe Fine Art Academy with Wilhelm Trubner. He started his professional career in Germany, but soon France became his *patrie d'adoption*. He made frequent stays either in Holland or in the south of France where he was attracted by the light. A journey to Venice in 1956 was a new source of inspiration, giving him the motifs of the commedia dell'arte as well as his various explorations into capturing the shimmering colors of the façades of the palais on the water of the canals.

Dietz was mostly inspired by country landscapes and riversides, which were the background for young ladies in summer dresses. Another main theme was the ballet where he used to go with his children and his second wife, the painter Suzanne Eisendieck. He was not a specialist of portraits though he made many, mainly during and after his stay in the United States where he had numerous orders from collectors. The many sketches he did before the final portrait are some

of his most interesting works because they illustrate his wish to capture the right expression of the face and posture. The *Jeune Femme de profil au foulard rouge*, 1930, is not a commission, but Dietz might have been interested by the picturesque color schemes of the red hair and white skin, as well as the pensive expression and peaceful attitude of the lady, which corresponds with his personal, dreamy approach to life. In contrast with his light-hearted portraits of women on the streets of Paris, this painting stands apart. The subject's pensive mood is heightened by the subdued palette and the flattened and muted gray of the background and her sweater. Only the red of her scarf breaks the somber tone. After the tormented paintings made during the First World War—which shocked him to the core—came his interwar style, of which this painting is representative. Following the Second World War, his art became progressively more joyful, as shown by the growing number of floral still lifes.

—A.E.K.



HENRI FANTIN-LATOURE

(FRENCH, 1836–1904)

**BAIGNEUSES SOUS
LES ARBRES (TROIS
BAIGNEUSES) /
BATHERS UNDER THE
TREES (THREE BATHERS)**
1904
Oil on canvas
28.875 x 23.75 x 1.5"

The French painter Henri Fantin-Latour established a reputation as an outstanding still life painter and portraitist. His pictures are informed by an awareness of reality and an objectivity that clearly distinguishes them from the Impressionist works produced by his contemporaries. In the last years of his life, Fantin-Latour displayed a predilection for mythological and religious subjects. Although his still lifes and portraits are often notable for their cool astringency, he rendered his mythological visions in soft, free brushwork.¹ *Baigneuses sous les arbres* is not a painting dealing with fables, yet his gentle, subtle brushstrokes reveal a degree of similarity to that genre.

In the present painting, the artist has located his three bathers in a picture space that comprises three staggered planes. The reclining nude in the foreground marks the first plane, leading the viewer's gaze to the bather in the middle ground. In a slightly bent posture, she is drying herself, her gaze turned directly toward the viewer. The eye continues through the composition to the far side of the stream where a third woman crouches, occupied with her toilette. The painter has chosen a natural setting for this triad of classical poses. Executed with a soft, casually deployed brush, the trees in the background merge with the figures to create a harmonious melding of human and natural worlds.

In the last year of his life, Fantin-Latour often devoted himself to the bather theme and somewhat related genres drawn from Greco-Roman mythology, including Venus at her toilette. The catalogue raisonné compiled by his wife contains eighteen variations on the bather theme among the paintings the artist left unfinished.² In some of these, only a single figure is represented; others include up to five figures. He also created numerous drawings and lithographs in this genre.

Baigneuses sous les arbres occupies a special place among the Fantin-Latour bathers. Unlike the paintings listed as unfinished, the Kasser Mochary painting has been completely worked out to represent a compelling and balanced fusion of nude study and nature painting, steeped in atmospheric qualities.

–E.F.S.



¹ Juliane Cosandier, *Fantin-Latour: de la réalité au rêve*, exh. cat. (Lausanne: Bibliothèque des arts, 2007), n.p.
² Victoria Fantin-Latour, ed., *Catalogue de l'oeuvre complet (1849–1904) de Fantin-Latour* (Paris: H. Floury, 1911), n.p.

ACHILLE EMILE OTHON FRIESZ

(FRENCH, 1879–1949)

**NUE DEBOUT /
STANDING NUDE**
c. 1920–1930
Charcoal, Conté crayon
on paper
19.5 x 12.5"
© 2014 Artists Rights
Society (ARS), New York

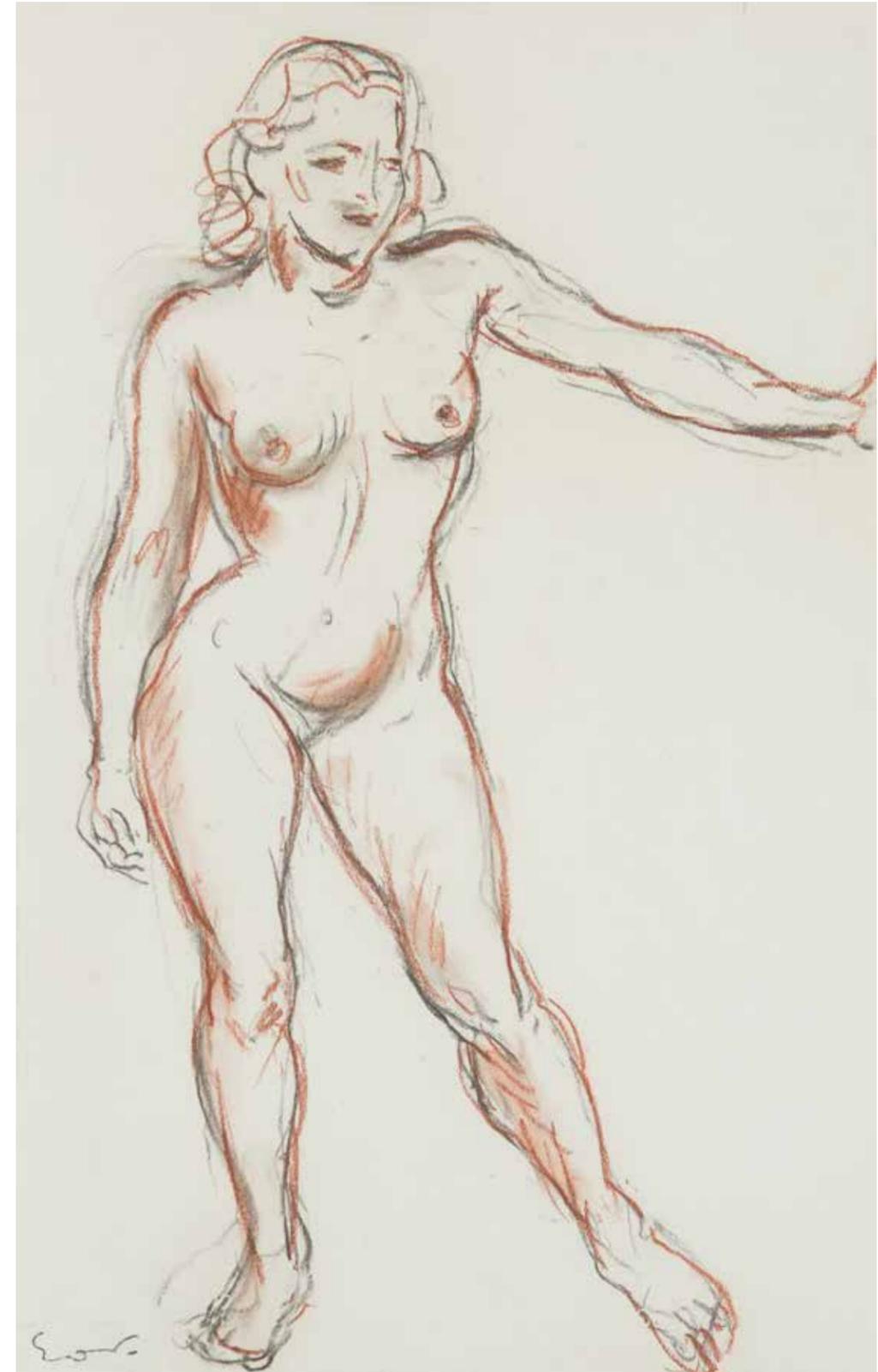
Othon Friesz received a traditional academic training at the École des Beaux-Arts in Le Havre and Paris, studying under Léon Bonnat until 1904. He began to turn away from traditional methods while still a student, however, and soon befriended Raoul Dufy, Georges Braque, and Henri Matisse. He adopted their Fauvist techniques of simplified forms and bright, non-naturalistic colors, and began in 1904 to show his work at the Salon d'Automne, the innovative exhibition organized in reaction to the more conservative official Salon. Friesz taught at the Académie Moderne in Paris from 1912 to 1921, and later at the Académie Scandinave and the Académie de la Grande Chaumière, both in Paris.

Although several of his early works are paradigms of Fauvism, Friesz's interest in the movement lasted only briefly, and he did not follow his colleagues in their subsequent and even more radical practice of Cubism. By 1908, Friesz had begun to retreat somewhat from his most experimental efforts.

The charcoal study *Nue debout*, like much of Friesz's work, combines both traditional and more avant-garde elements. The simplicity and apparent rapidity of the lines suggest that Friesz was executing the study with a live model, following the standard academic practice. He probably began drawing in charcoal to block out the basic outlines and gestures of the figure, and then went over the initial lines with red Conté crayon, adding shading and correcting or refining passages like the placement of the mouth. This approach to the figure is fairly naturalistic, although the simplified contours and blocks of shading have a slightly schematic quality that recalls Matisse's treatment of the nude in works like *Blue Nude (Souvenir de Biskra)*, 1907.

The handling of the figure can be compared to that of Friesz's paintings like the *Large Nude* of 1924,¹ or a reclining *Nude* of 1930. These comparisons would perhaps indicate a date in the 1920s for the present drawing.

–S.L.



ERNST FUCHS

(AUSTRIAN, b. 1930)

**KÖNIG DAVID /
KING DAVID**
1970
Silver-plated bronze,
edition of 650
9 x 6.5 x 7.5"

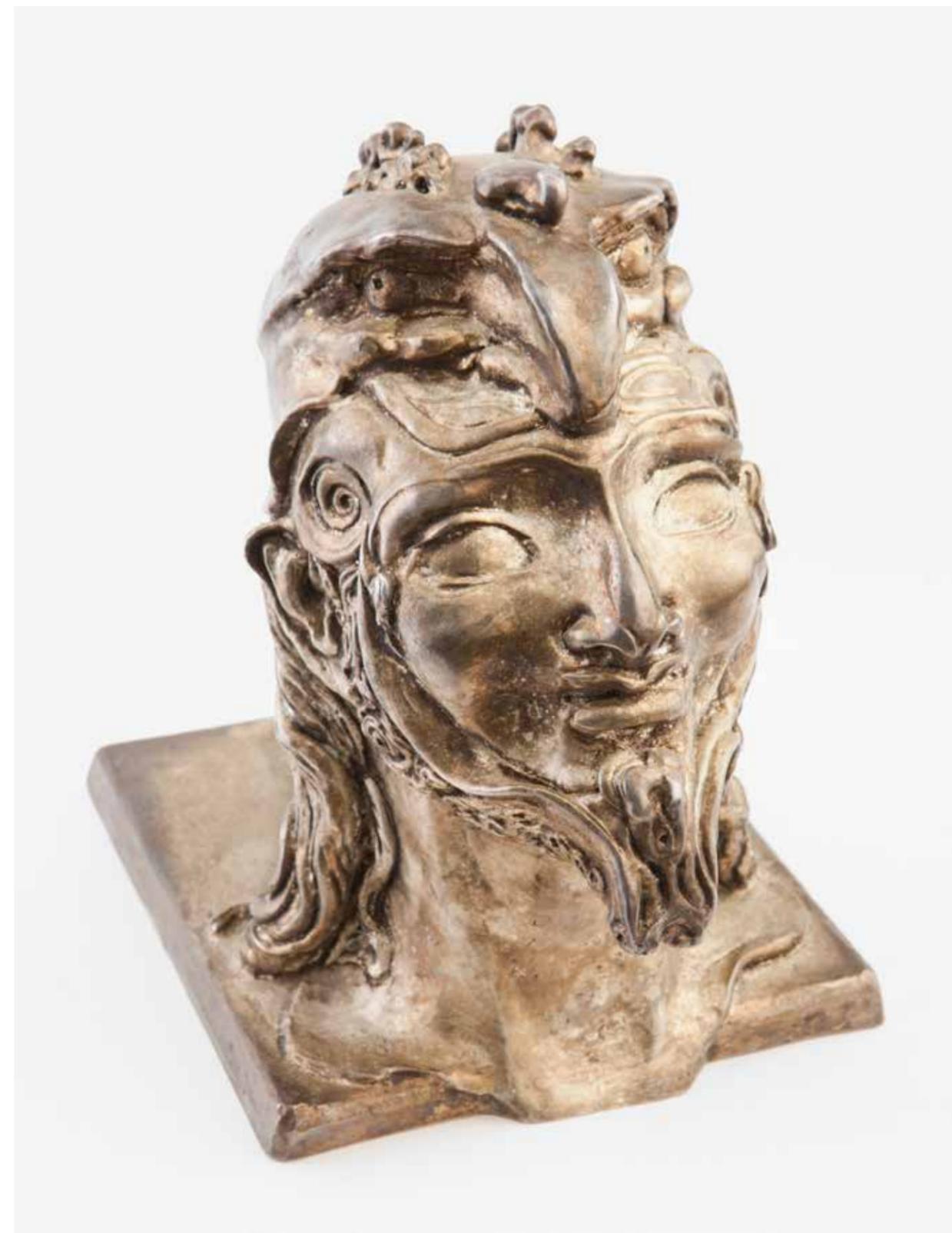
Born in 1930 in Vienna and Jewish on his father's side, Ernst Fuchs experienced the repression and horror of the Nazi regime at an early age. Still a child, he was baptized in the Christian faith to avoid persecution. To this day he sees himself as an intermediary between the Jewish and Christian ideals.

Like fellow artist Joannis Avramidis, Fuchs studied painting with Robin Christian Andersen at the Academy of Fine Arts in Vienna, yet Fuchs soon broke from Andersen's strict formalistic style in favor of Austrian painter and author Albert Paris Gütersloh, moving him in the direction of Fantastic Realism. Fuchs, often called the "Prince of Painting," became a master interpreter of art, and of his persona; to him, the whole world was theater. Together with Arik Brauer, Rudolf Hausner, Wolfgang Hutter, and Anton Lehmden, Fuchs is considered one of the founders and main proponents of the Viennese School of Fantastic Realism. Consciously embracing the Old Masters and the "mannerisms of art history," this group established itself after 1945 as a countermovement to the purely abstract art that was then dominant.¹ A central element of Fantastic Realism is embracing the past in technique, style, and theme.² Fuchs was particularly fascinated with French Symbolism, especially the work of Gustave Moreau.

In his paintings and sculptures Fuchs often portrays mythological heroes, archetypal characters, and religious figures such as King David, the subject of the present sculpture. David, the legendary slayer of Goliath and ruler of the state of Israel between 1010 and 970 BC, unified the people of Israel. To emphasize the theme of transcendence, Fuchs portrayed the Old Testament king with manneristically exaggerated features, idealizing him as ruler and hero.

König David was issued in 1970 by Edition Euroart, a project of the Viennese gallerist, publisher, and author Gerhard Habarta. With large editions and reasonable prices of his Euroart prints, sculptures, and multiples of the 1970s, Habarta wanted to make art available to a wider public. Fuchs' *David* was issued in three Euroart editions: 850 pieces in bronze, 650 pieces in silver-plated bronze, and 350 pieces in gold-plated bronze.

—A.N.



PAUL GAUGUIN

(FRENCH, 1848–1903)

**LA PETITE PARISIENNE /
THE LITTLE PARISIAN**

1881
posthumous cast 1975
Bronze, 9/20
11.5 x 3.5 x 3.5"

opposite:

HINA
1892
posthumous cast 1975
Bronze
14.175 x 5.125 x 2.5"

Paul Gauguin began working as an artist in painting and sculpture almost simultaneously, with no formal training in either medium. While employed at the Paris stock exchange, he took up painting in his spare time, and first exhibited a landscape at the annual Paris Salon in 1876. The following year he moved to a new home with his expectant wife and first child, and began to learn carving and sculpting techniques from his new landlord, who was a sculptor.¹ Some of his first three-dimensional works were finely-modeled marble busts of his young son and wife, which received positive critical comments when he showed them at the Impressionist exhibitions in 1879 and 1880, respectively. With *Petite Parisienne*, however, Gauguin began to move in a very different direction. The first version of the figurine, made of carved and stained wood, was exhibited at the Impressionist exhibition of 1881 with the title *Femme en promenade (Woman on a Stroll)*. The layered skirt, snug bodice, and small, elegant hat indicate a figure who “seems to belong to a more or less proper world,” as one critic commented.² Yet the simplicity of the material and technique, combined with the figure’s pronounced slimness and stiff, upright, but slightly tilted posture, suggest an unrefined roughness and awkwardness that even supportive critics associated with more archaic forms, such as Gothic or Egyptian sculpture. In subsequent works, Gauguin emphasized this roughness and its primitive associations even further.



Traveling to Brittany, Martinique, and then Tahiti, Gauguin sought out cultures he considered less tainted by modernity, and he drew inspiration from their history and visual forms in developing his own iconography. His imagery was synthesized or invented from a variety of sources. Gauguin learned of the Polynesian goddess Hina not from the people he encountered on his first two-year visit to Tahiti, 1891–1893, but from a book, Jacques-Antoine Moerenhout’s romanticized *Voyage aux îles du grand océan* (Paris: A. Bertrand, 1837), lent to him by a French plantation owner on the island. According to Moerenhout, who had earlier visited Polynesia, Hina represented the female generative principle, whose union with her male counterpart, Ta’aroa, created the universe. Gauguin repeated this goddess figure in numerous drawings, carvings, and paintings, devising its features from a combination of Maori, Hindu, and Buddhist sources.³ The original carved wood version of the present sculpture probably dates to his first Tahiti trip, and may have been sold at an exhibition of the artist’s recent work held at the Durand-Ruel Gallery in Paris in 1893.⁴ The wood carving relates closely to a drawing in the Smith College Museum of Art, although it is uncertain whether this indicates that the drawing was a preparatory design for the wood carving.⁵ The figure here also resembles another carving of Hina with similar attributes but posed with her hands raised.⁶

Both of the present bronzes were cast at unknown dates; they were probably made posthumously, as were most of the known bronzes after Gauguin’s work in other media.

–S.L.

1 Richard R. Bretell, *The Art of Paul Gauguin*, exh. cat. (Washington, DC: National Gallery of Art, 1988), 11.

2 J.-K. Huysmans, *L’Exposition des indépendants en 1881, L’Art moderne*: 225–257; and Henry Trianon, *Sixième exposition de peinture par un groupe d’artistes: 35, boulevard des Capucines, Le Constitutionnel*, 24 Apr. 1881; both reprinted in Ruth Berson, *The New Painting: Impressionism 1874–1886; Documentation, vol. 1* (San Francisco: Fine Arts Museums of San Francisco, 1996), 352, 368.

3 Bretell, 253.

4 The wood original is catalogued in Christopher Gray, *Sculpture and Ceramics of Paul Gauguin* (Baltimore: Johns Hopkins Press, 1963), 223, no. 97.

5 Ann H. Sievers, ed., *Master Drawings in the Smith College Museum of Art* (New York: Hudson Hills Press, 2000), 192–193.

6 Gray, 220–221, no. 95.



ALBERTO GIACOMETTI

(SWISS, 1901–1966)

left:

**FIGURE ASSISE /
SEATED FIGURE**
1961

Lithograph on paper,
limited edition,
published in:
Derrière le miroir,
No. 127, Paris, 1961, p. 21
15 x 11"
© Alberto Giacometti
Estate/Licensed by VAGA
and ARS, New York, NY

right:

**NU DE PROFIL /
NUDE IN PROFILE**
1961

Lithograph on paper,
limited edition,
published in:
Derrière le miroir,
No. 127, Paris, 1961, p. 8
15 x 11"
© Alberto Giacometti
Estate/Licensed by VAGA
and ARS, New York, NY

opposite:

ANNETTE VI
1962

Bronze, 1/6
23.675 x 10 x 8"
© Alberto Giacometti
Estate/Licensed by VAGA
and ARS, New York, NY

The bronze bust *Annette VI* is a portrait of Alberto Giacometti's wife, Annette, one of eight created between 1962 and 1965. Despite the fact that she frequently posed for her husband, each depiction bears a freshness of approach. The sculptures show Annette in frontal view with proudly-held head resting on a thin, almost attenuated neck. The hypnotic power of her almond eyes gives the viewer the impression of being under observation. Giacometti's rather obsessive working method of direct forming and repeated refining resulted in heavily manipulated and highly textured surfaces that often retain traces of the modeling process, reflecting the artist's dialogue with model and medium. Commenting on this process vis-à-vis the Annette series, Giacometti stated, "after three days of working she doesn't resemble herself any more."¹

In Florence, Giacometti first saw Egyptian art, and commented in a letter to his parents, "For me, the most beautiful statue is neither Greek nor Roman and certainly not from the Renaissance—it is Egyptian. The Egyptian sculptures have an excellence, an evenness of line and shape, a perfect technique that has never been mastered since."² The stylization of the figure most effectively captured the eternal qualities of humans and what he called "the tension of life."³ Also highly influential were his studies of phenomenology and existentialism, in particular the concepts of self-awareness, personal expression, and human interaction. These qualities manifest in the animated presence and forthright immediacy of Giacometti's human portrayals.

Both *Sitting Figure* and *Nude in Profile* were featured, along with twelve other lithographs, in the journal *Derrière le miroir*.⁴ Typically, this journal featured a combination of original prints accompanied by essays on the artists. Issue 127 (1961) of the journal was devoted to Giacometti and his work, with texts by Isaku Yanaihara, Léa Leclercq, and other writers that provide insights into the Swiss-born artist.



Critical as he was of his own efforts, Giacometti strove to capture what he felt was the true line, repeatedly amending and reworking his drawings. *Nude in Profile* reveals traces of this technique. Apart from the thick lithographic crayon he used to outline the female body, he chose a thinner crayon for the neck, shoulder, and belly. He seems to have scrawled corrections over areas that did not meet his exacting standards. He describes the curve of the chair, and uses angular lines to evoke the space in which the model poses, thereby enlarging the picture plane.

In *Seated Figure*, the face and torso are shown in frontal view, a pose that Giacometti favored in his paintings of the late 1940s and 1950s. He eschews precise delineation of outlines in favor of a loose handling of line, and has laid aside the static stringency that informed many of his other renderings of the human figure in the 1960s. The lithograph is notable for its playful, evocative quality. The usual immobility has yielded to a dynamism that is quite unexpected.

—E.F.S.

¹ Tate Museum, "Annette IV," *Art and Artists*, 2008, <http://www.tate.org.uk/art/artworks/giacometti-annette-iv-t00778> (5 May 2014).

² Alberto Giacometti to his parents, n.d., Giacometti Foundation, Kunsthau Zürich, Zurich, Switzerland.

³ Christian Klemm quoted in Isobel Leybold-Johnson, "How Giacometti's art walks like an Egyptian," *Swissinfo*, 2009, www.swissinfo.ch/eng/how-giacometti-s-art-walks-like-an-egyptian/7253908 (5 May 2014).

⁴ *Derrière le miroir* was published in Paris by Aimé Maeght, a printer by trade who later opened the important art gallery bearing his name. Significant writers such as the philosophers Jean-Paul Sartre and Michel Foucault were among the authors engaged to write text.



JOSEPH GLASCO

(AMERICAN, 1925–1996)

HEAD
1953
Ink on paper
26.25 x 22.375"

In lieu of the traditional compositional format consisting of an object or area of focus in the foreground and a setting of background, Joseph Glasco's paintings give equal emphasis to all segments of the picture plane. He acknowledges the flat, two-dimensionality of the canvas and does not attempt to create the illusion of depth through perspective and other optical devices.

Glasco's works fall into two categories: non-objective pattern compositions, and stylized figures or heads. *Head* is, of course, from the latter category. In both types of paintings he often utilized the technique of collage, applying irregularly-shaped segments of painted fabric over abstract canvases. The overlays were frequently applied in an uneven manner, and do not necessarily correspond with the underlying visual structure. Glasco acknowledged this dimensional aspect saying, "There is a need in me to do sculpture and it somehow comes out when I paint and use material on top of material, which is what sculpture is about."¹

In the pattern paintings, sinuous ribbons of bright color and areas of patterns, dots, or symbols uniformly cover the entire picture plane, creating rhythmic movement. Dynamic contrasts of warm and cool tones are punctuated with heavy, dark lines that further mark the cadence and draw the eye across the canvas.

The heads are most often painted in somber earth tones and grisaille heavily marked over with looping calligraphy. Otherworldly, perhaps mantic, the figures

emerge from the all-over patterning of the ground as though from a tangle of twigs. The Kasser Mochary piece is comprised of an abstracted, hunching figure with three circular forms at mid-line and vertical stripes at top. Scrolling lines conceal a faint inscription near bottom of the figure: "look . . . half a grin." His titles are descriptive and direct, for example, *Three Blue Heads* or *Brown Landscape*. He identified certain of his abstract figurations as *Landscape Heads*, in reference to their organic or gravelly textural surface and the indistinct line between figure and ground.

After graduating from the Butler Institute of American Art, Glasco moved to New York where he became friends with Jackson Pollock and other action painters. Glasco is well represented in American museums, with work in the collections of the Whitney Museum of American Art, the Guggenheim Museum, the Hirshhorn Museum, New York's Metropolitan Museum, and the Museum of Fine Art in Houston. The Museum of Modern Art purchased a painting in 1949 from his first one-person exhibition, making him the youngest artist in their permanent collection at that time. He has been an influence on a younger generation of artists, most notably Julian Schnabel.² In the later 1970s, Glasco returned to Texas, where he lived for the remainder of his life.

—J.S.



¹ Joseph Glasco quoted in *The People of Joseph Glasco: Exhibition of Paintings, Sculpture, Drawings* (New York: Catherine Viviano Gallery, 1953), n.p.
² Julian Schnabel's film, *Basquiat*, 1996, is dedicated to Glasco.

EMILIO GRECO

(ITALIAN, 1913–1995)

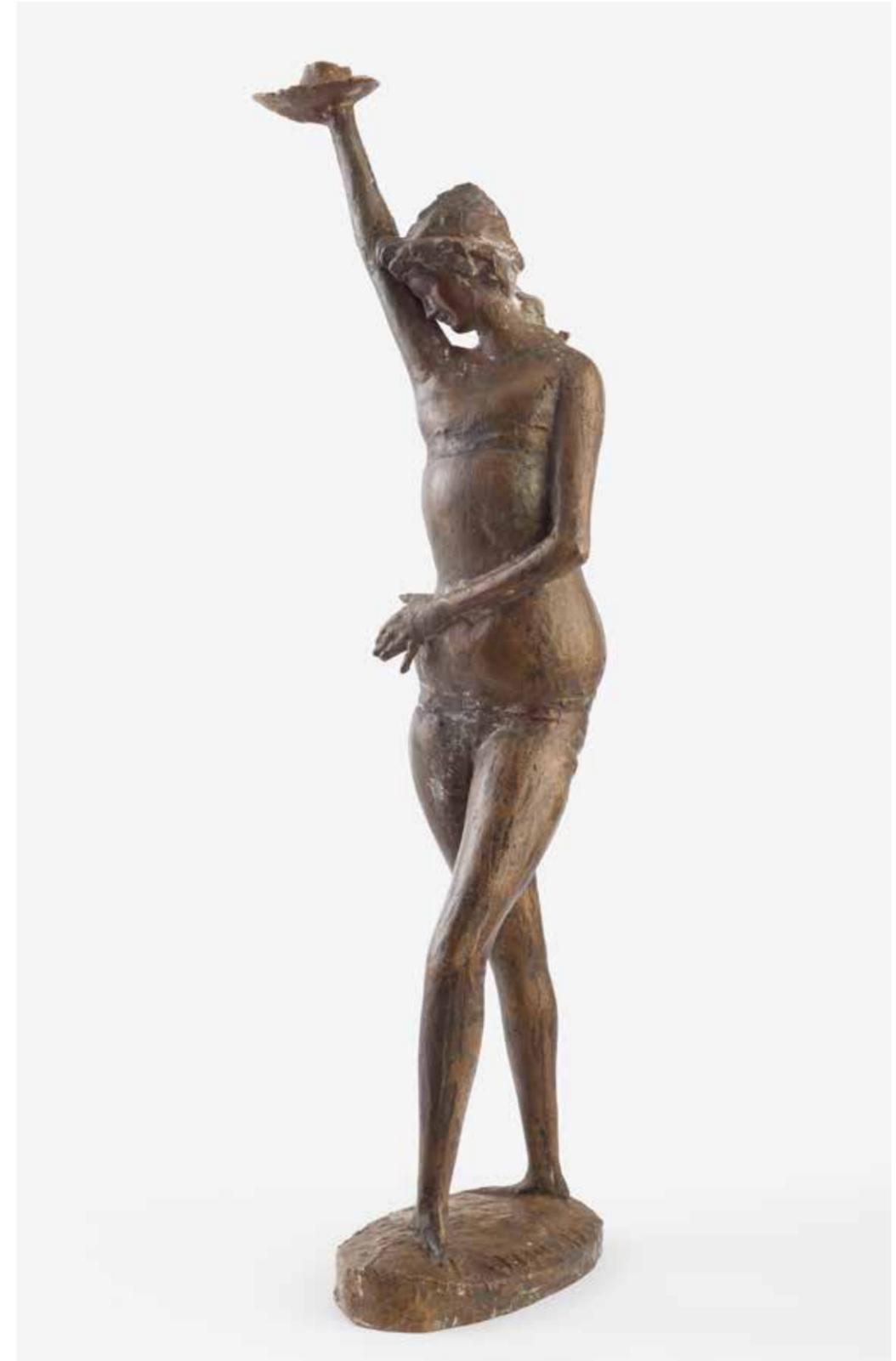
**DONNA IN PIEDI /
STANDING WOMAN**
1959
Bronze
24.5 x 6.5 x 8"

Emilio Greco's oeuvre was entirely figurative, dominated by portrayals of the female figure. His sculptures are traditional in their frame of reference; he was profoundly interested in Etruscan, Greek, and Roman sculpture, in particular Roman portrait busts. Greco augmented his academic training with self-study in museums, especially the archaeological museums of Sicily. Inspiration from the great works of antiquity translates into sculptures of female figures assuming classical poses, but with a pronounced modern sensibility. His style is mannered—sometimes suggesting narrative—and frequently has sensual overtones. His expressive line follows the sinuous gesture of the simplified and rounded body contours. The figures he portrays are lively, light hearted, and almost carefree, yet at the same time composed, dignified, and serene.

Donna di piedi depicts a female standing in awkward contrapposto with a pronounced tilt to the side, as if about to lose her balance. Her proportions are not entirely naturalistic, with an artificially-elongated torso and limbs. Despite this, she is elegant. Her gaze is downward, and hair encircles her head like an antique crown. The figure is constricted by a binding at the hip and above the breast, which emphasizes her full form. Her physique is not muscular, not at all the physique of a ballerina, though she is standing in a modified fourth position. She is a torchbearer, holding aloft a flame and casting light, but she can also be metaphorically construed as an inspirational figure who leads the way by her example.

Two highly prestigious commissions were awarded to Greco: a monument to Pope John XXIII for St. Peter's Basilica at the Vatican, and the massive bronze doors for the fourteenth century Duomo in Orvieto, Italy. The latter consists of two side doors and the pair of central doors whose theme is the Works of Mercy, enumerating corporal and spiritual dedications to inspire parishioners. Standing next to the Orvieto Duomo is the Emilio Greco Museum, housed in a former Papal residence, exhibiting the numerous works the artist donated to the city. A second museum devoted to his work is in Catania, Sicily, his birthplace.

—J.S.



WOLFGANG HUTTER

(AUSTRIAN, b. 1928)

**REBUSSPIEL /
REBUS GAME**
1961
Oil on Masonite
17.75 x 33.375"
© 2014 Artists Rights
Society (ARS), New York /
Bildrecht, Vienna

Wolfgang Hutter was born in 1928 in Vienna, and together with Aric Brauer, Anton Lehmden, and Ernst Fuchs, began his studies in painting in 1945 at the Academy of Fine Arts in Vienna under his father, the painter and writer Albert Paris Gütersloh. Hutter became a lecturer in 1966, and in 1974 Professor of Painting and Graphic Art at the Academy of Applied Arts in Vienna. Considered one of the main representatives of the Vienna School of Fantastic Realism, he is a painter, draftsman, and printmaker. He has also created tapestries and mosaics and, since the 1950s, has worked in the field of set and costume design. Hutter has been honored with many international awards, including the UNESCO Prize at the 1954 Venice Biennale.

Certain themes, shapes, and colors recur in Hutter's work and populate his fantastic world: lush, synthetic plants; whimsical, mainly female, doll-like creatures; floating, disembodied eyes; and delicate floral hominids that seem to emerge spontaneously from his spectacular gardens. Otto Breicha calls the figures "human flowers and flower beings," which inhabit "Hutter's painted theater production under the open sky."¹ Artist and author Kristian Sottriffer has a darker view: "the world of his images seems often cold, lifeless, and oppressive, despite its seemingly idyllic setting."²

Rebuspiel is a prime example of Wolfgang Hutter's world of fantasy. The viewer is introduced to a stage set of the imagination; pristine and idyllic, it is occupied by fanciful larger-than-life flowers, vibrant trees, and gigantic butterflies that float amid architectural constructs, all painted in meticulous detail. From behind an enormous obelisk, the arm of a light-colored insect-like figure furtively beckons a red-haired girl in this magical, mystical forest. The title derives from the rebus, a form of puzzle known since the fifteenth century that uses images to stand in for words. Hutter declares it "a wicked riddle that has no solution. Knowing that, the answer is to find naïve enjoyment in the freedom of playing this delicious game."³

In 1970, Hutter painted set designs for Mozart's *Magic Flute*; though never used as such, they were issued as a portfolio of prints & drawings in 1974. *Rebuspiel* could be considered a forerunner of this body of work.

–A.N.



1 Otto Breicha, "Wolfgang Hutter, Painting and Drawing," in *Art and Environment* (Vienna: Jugend & Volk, 1977), 12.

2 Kristian Sottriffer, *Painting and Sculpture in Austria* (Vienna: A. Shroll, 1963), 120.

3 Breicha, 44.

ROCKWELL KENT

(AMERICAN, 1882–1971)

top:

BEOWULF

1931

From the series "Beowulf"
Lithograph on wove paper,
edition of 150
13.9 x 10.5"
Rights courtesy Plattsburgh
State Art Museum, State
University of New York, USA,
Rockwell Kent Collection,
Bequest of Sally Kent Gorton.
All rights reserved.



bottom:

BEOWULF AND THE DRAGON

1931

From the series "Beowulf"
Lithograph on wove paper,
edition of 150
13.5 x 10"
Rights courtesy Plattsburgh
State Art Museum, State
University of New York, USA,
Rockwell Kent Collection,
Bequest of Sally Kent Gorton.
All rights reserved.



opposite:

BEOWULF AND GRENDL'S MOTHER

1931

From the series "Beowulf"
Lithograph on wove paper,
edition of 150
12.8 x 10"
Rights courtesy Plattsburgh
State Art Museum, State
University of New York, USA,
Rockwell Kent Collection,
Bequest of Sally Kent Gorton.
All rights reserved.

Considered one of the most important American book illustrators of the 1920s, 1930s, and 1940s, Rockwell Kent is best known for his iconic black-on-white images reproduced in publications such as *Candide*, *Moby Dick*, *The Canterbury Tales*, and *Beowulf*, as well as illustrations of his own books on travel. Kent's drawings are marked by a precise style of formal realism and stark vignettes that emphasize strong design and heightened emotionalism. Kent preferred to draw the essential elements of a figure rather than to portray it naturally, and rejected the self-expression that he saw in abstract art, which he believed to be "silly sensual indulgences."¹

Born in Tarrytown Heights, New York, Kent studied architecture at Columbia University and practiced briefly in the profession as an architectural renderer. In 1900, finding painting more rewarding, he studied art under William Merritt Chase. Later, at the New York School of Art, he studied again under Chase, along with Kenneth Hayes Miller and Robert Henri. Kent recounted that Chase taught him to use his eyes, Henri to use his heart, and Miller to use his head.² In 1906, Kent moved to Monhegan Island, off the coast of Maine. The rugged landscapes of the Maine coast influenced his early painting style, marked by low perspectives, dramatic skies, and a sense of monumentality.

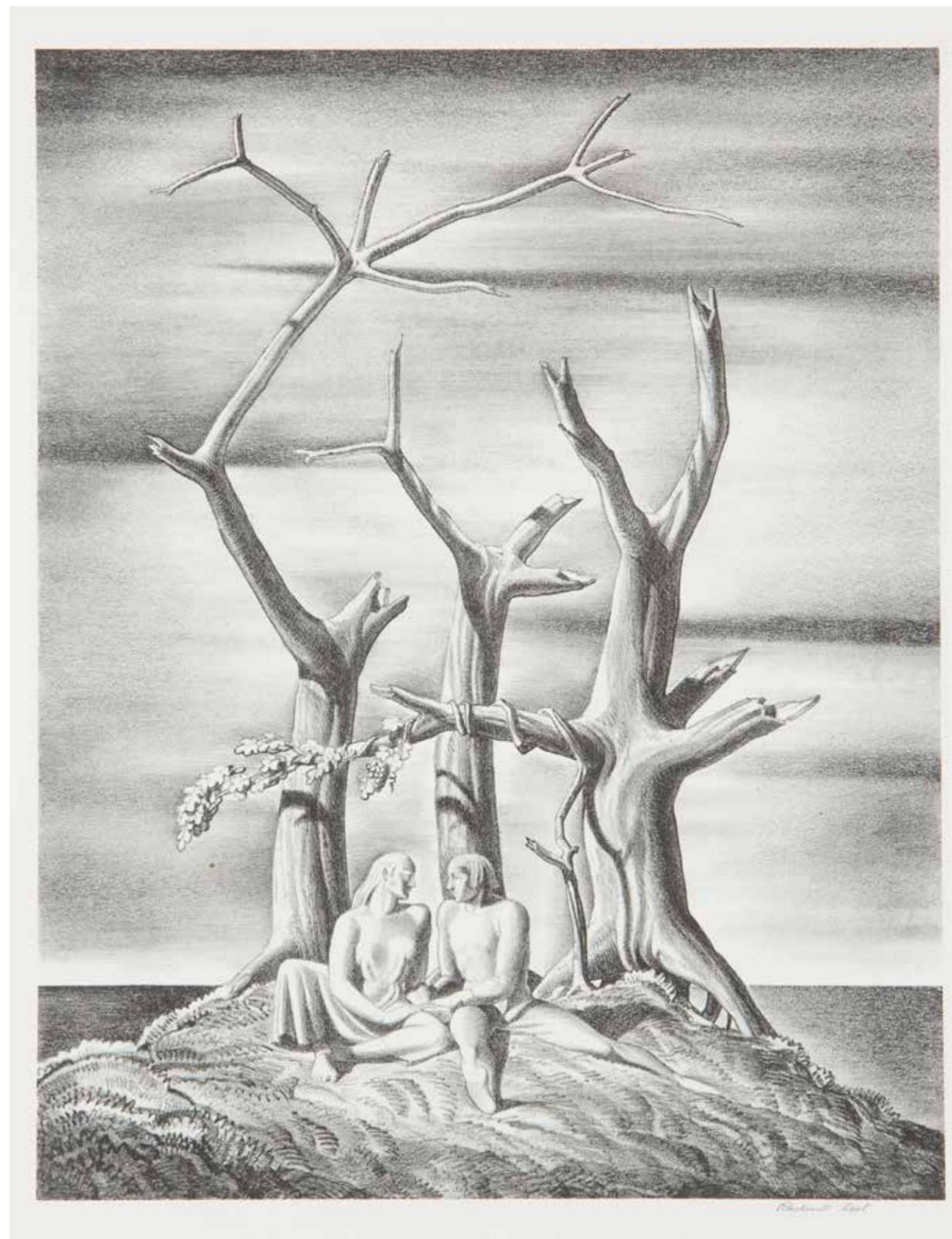
Kent settled in New York in 1914, where he worked as an illustrator for an architectural firm and contributed drawings to publications such as *Vanity Fair*, *Harper's Weekly*, and *Life*. In 1919, his reputation as an artist grew when he completed a successful exhibition of paintings based on a visit to Alaska. Making a permanent home at Asgaard Farm in the Adirondacks in 1928, Kent began to focus on wood engravings, which established his signature black-and-white style and marked the beginning of the increased demand for his book illustrations and drawings.

The three lithographs in this exhibition are from the "Beowulf" series, originally created in 1931 as a limited edition of 150 and signed in pencil by the artist. In 1932, eight images from the series were selected for a Random House publication of the epic poem *Beowulf*, printed in an edition of 950 and signed with Kent's thumbprint. These works indicate a shift from wood engraving to lithography, a medium that he had long practiced.

-J.R.S.

¹ Fridolf Johnson, *The Illustrations of Rockwell Kent* (New York: Dover, 1976), vi.

² Fridolf Johnson, *Rockwell Kent: An Anthology of His Works* (New York: Alfred A. Knopf, 1982), 95.



OSKAR KOKOSCHKA

(AUSTRIAN, 1886–1980)

THE GIRL LI AND I

c. 1975
after original
lithograph of 1908
Wool, edition of 20
85 x 78"
© 2014 Fondation Oskar
Kokoschka / Artists Rights
Society (ARS), New York /
ProLitteris, Zürich

The celebrated Expressionist painter Oskar Kokoschka attended Kunstgewerbeschule, Vienna's School of Applied Arts, from 1904 to 1908. The school's philosophy held that crafts should not be separated from painting, sculpture, and architecture, and that, in the words of art historian Rudolf von Eitelberger, "the crafts are nothing other than the application of these three art forms to the requirements of daily life."¹ This notion of *Gesamtkunstwerk*—total art work—called for the unification of all arts, including practical applications such as book design, printmaking, and furniture and interior design.

In 1907, while still a student, Kokoschka was commissioned to create a book for the Wiener Werkstätte, the communal production workshop that shared the principles of the school. Originally intended as a children's book, the project quickly evolved into what Kokoschka called "my first love-letter, a kind of record, in words and pictures, of my own state of mind at the time."² The book, titled *The Dreaming Youths*, consists of eight lithographs with a column of verse on the right margin of each page. The object of the love letter was Lilith Lang, a fellow student and the younger sister of Kokoschka's close friend Erwin. From a prominent Swedish family, Lilith exemplified for the adolescent Kokoschka the qualities he felt he lacked, and his fervent infatuation effectively pushed her away. Significantly, Lilith was the first woman that Kokoschka portrayed in his work, commencing his female prototype; she is at once a representation of purification and a source of temptation, both desirable and treacherous.

The Girl Li and I is the final image from *The Dreaming Youths*. Here, the artist presents the titular figures as Adam and Eve at the moment they are expelled from Paradise. Though archetypal, the figures are also discernable and unambiguous portraits; it was characteristic of Kokoschka to blend conventional and personal themes. The stylistic approach is reminiscent of medieval book illustration in the use of broad outlines filled with bold, primary colors, the flattened perspective, the artificial spatial relationship between figure and ground, and the vignetted scenes that surround the central image. The frontal depictions of Kokoschka and Lilith—sharp, gaunt and angular—are reminiscent of Georges Minne, and of Gustav Klimt to whom the book is reverentially dedicated.³ With downcast expressions of suffering, the jaundiced figures are isolated in individual aura-like spaces, spaces that seem impenetrable and inescapable, and the longing and anguish of sexual awakening conveyed in the text presage Kokoschka's intense emotional expressionism.

—J.S.



¹ Jane Kallir, *High and Low in Imperial Vienna: Gustav Klimt & the Applied Arts* (Ontario: National Gallery of Canada, 2001), 5.

² Fritz Schmalenbach, *Oskar Kokoschka* (Greenwich: New York Graphic Society, 1967), 29.

³ Kokoschka stated that the Belgian sculptor Georges Minne, "appealed to my soul, as Maulbertsch, Matthias Braun the Tyrolean sculptor, thousands of unknown artists from the Balkans to the Erzgebirge, Poland and Ukraine." Oskar Kokoschka quoted in James S. Plaut, *Oskar Kokoschka* (New York: Chanticleer, 1987), 97.

GEORG KOLBE

(GERMAN, 1877–1947)

**KNIENDER AKT /
KNEELING NUDE**
c. 1928
Bronze
11.25 x 11 x 7.875"
© 2014 Artists Rights
Society (ARS), New York /
VG Bild-Kunst, Bonn

opposite:
**KLAGENDE / WOMAN
LAMENTING**
1926
Bronze, 29/47
23.575 x 10.875 x 8.875"
© 2014 Artists Rights
Society (ARS), New York /
VG Bild-Kunst, Bonn

Georg Kolbe's sculptures focus on quietly standing or moving nude figures, chiefly female. He is thematically concerned with the play of forces unleashed by limbs in movement in which an inner tension or an intellectual and spiritual sentiment is expressed.

Kolbe's *Klagende* is the Lamenting Woman, an archetype that not only epitomizes human suffering, but also commemorates the traditional control of women over the rituals of death. In contrast to Egyptian portrayals, whose rigid forms follow proscribed formulas, we feel in Kolbe's lamenter a profound experience of grief and anguish. Her suffering is inwardly felt and outwardly conveyed through the pathos informing her body and face. The deep emotion seems under control—she has submitted to her grief—and corresponds with the physical gesture of the arms, which is at once defensive and protective, and inwardly directed. The head, with its introverted expression, further animates the figure with feeling.



In the mid-1920s Kolbe created numerous small works of sculpture, mostly figures in complex poses made directly from the model without the aid of preliminary drawings. As in both of the Kasser Mochary sculptures, they document Kolbe's predilection for photo-like capturing of a fleeting moment, a preference that also correlates with his interest in modern dance and its stylized, expressive movements.

In *Kniender Akt*, emotional content has yielded to a dynamic study of athletic movement. The subject is energetic and self-confident. Kolbe shows the tension produced by physical exertion in the kneeling pose, intensified by her placement directly on the ground. The movements of both arms, with muscles taut, correspond to the legs, which are positioned in a sweeping diagonal position. The diagonal thrust informing the figure ends in the head, which is thrown back to look up. The head has been rendered with anatomical accuracy but without any recognizable individuation of facial features.

One might be tempted to speak of an expression of concentration in these two figure studies, yet this is suggested rather than explicitly stated. Their striking poses induce the viewer to take them in from all sides. The restless modeling and the painterly patina with its soft, golden-brown gleam, reinforces the dynamism animating the surface. It is interesting to consider the emotions communicated by the two Kolbe sculptures. *Klagende* is notable for its introverted, soulful mood, whereas *Kniender Akt* exhibits a charged physical movement. These women, though different in expression, are captured in transitory movements, clinging to the ground yet striving upward with earthiness and spiritual lift.

—U.H.



MARIE LAURENCIN

(FRENCH, 1883–1956)

SALOMÉ

1906

Graphite on paper

8.5 x 6.5"

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Salomé is an early work by Marie Laurencin. After studying porcelain design at the Sèvres factory, Laurencin entered the Académie Humbert in 1904, to learn painting in oil. Several of her first self-portraits of 1905 are executed in a relatively traditional manner using subdued colors and naturalistic compositions and modeling. Her graphic work of the same period, however, was more formally innovative, as demonstrated by her first etching, the small, highly simplified *Song of Bilitis* of 1904. Inspired by Pierre Louÿs's 1895 *Song of Bilitis*—the purported translation of verse by a fictional Greek female poet—the two embracing female figures are delineated with a single outline against an undefined background. Laurencin soon adopted an equally flattened, schematic treatment of figures in her paintings, encouraged in part by her contact with Georges Braque, Pablo Picasso, and others in their circle at the Bateau Lavoir, which she began to frequent in 1907. The focus on female figures, already evident in these early works, remained constant throughout her career. While portraits and generalized depictions of women make up much of her painted work, narrative or allegorical figures of powerful or independent women, like Bilitis, Diana, or Salomé, tend to appear primarily in Laurencin's graphic art.¹ The artist may have considered the more private scale of prints and drawings better suited to images that potentially challenged the hierarchies of the male-dominated art world, and that reflected her own lesbian identification.²

The Kasser Mochary *Salomé* displays none of the characteristic identifiers of the Biblical figure who called for the beheading of John the Baptist—a figure who by the early twentieth century had become the archetype of the Femme Fatale. Here, she appears quite unthreatening in her full-skirted dress adorned with bows, her hair in ringlets, standing before cypress-like trees and a distant temple that suggest a generic classical setting. Several other works of the same period depict similar figures, including the drawing *Woman with a Goose*, 1904–1905, and the etching *Mil huit cent trente*, 1905–1906. Each image emphasizes the prettiness of the woman's clothing and pose, and hints at a narrative that is not easily connected with its visual content. In this period, Laurencin labelled several graphic works as *Salomé* that vary considerably in their appearance. *Salomé with an Ibis*, 1905, uses the same components as *Song of Bilitis*—a figure in a transparent dress that conforms to the contours of her body—accompanied by a bird that is not usually included in the Biblical narrative. In contrast, two drawings of *Salomé* from 1906 show her in more recognizable form, standing naked before the severed head of Saint John, while *Salomé with a Wolf*, 1907, combines the naked figure with another uncharacteristic animal. The fluidity of these figures' appearance and attributes suggests that Laurencin was experimenting with concepts of female identity and presentation that, as Elizabeth Louise Kahn proposes, she “self-consciously assimilated sexually-charged motifs and refashioned them around her personal agenda.”³

—S.L.



1 Elizabeth Louise Kahn, *Marie Laurencin: Une femme inadaptée in Feminist Histories of Art* (Burlington: Ashgate Publishing, 2003), 130.

2 For a detailed analysis of *Song of Bilitis* in the context of Laurencin's social circles in the early twentieth century, see Elizabeth Otto, “Memories of Bilitis: Marie Laurencin beyond the Cubist Context,” *Genders OnLine Journal*, 2002, http://www.genders.org/g36/g36_otto.html (13 July 2014).

3 Kahn, 143.

HENRI BAPTISTE LEBASQUE

(FRENCH, 1865–1937)

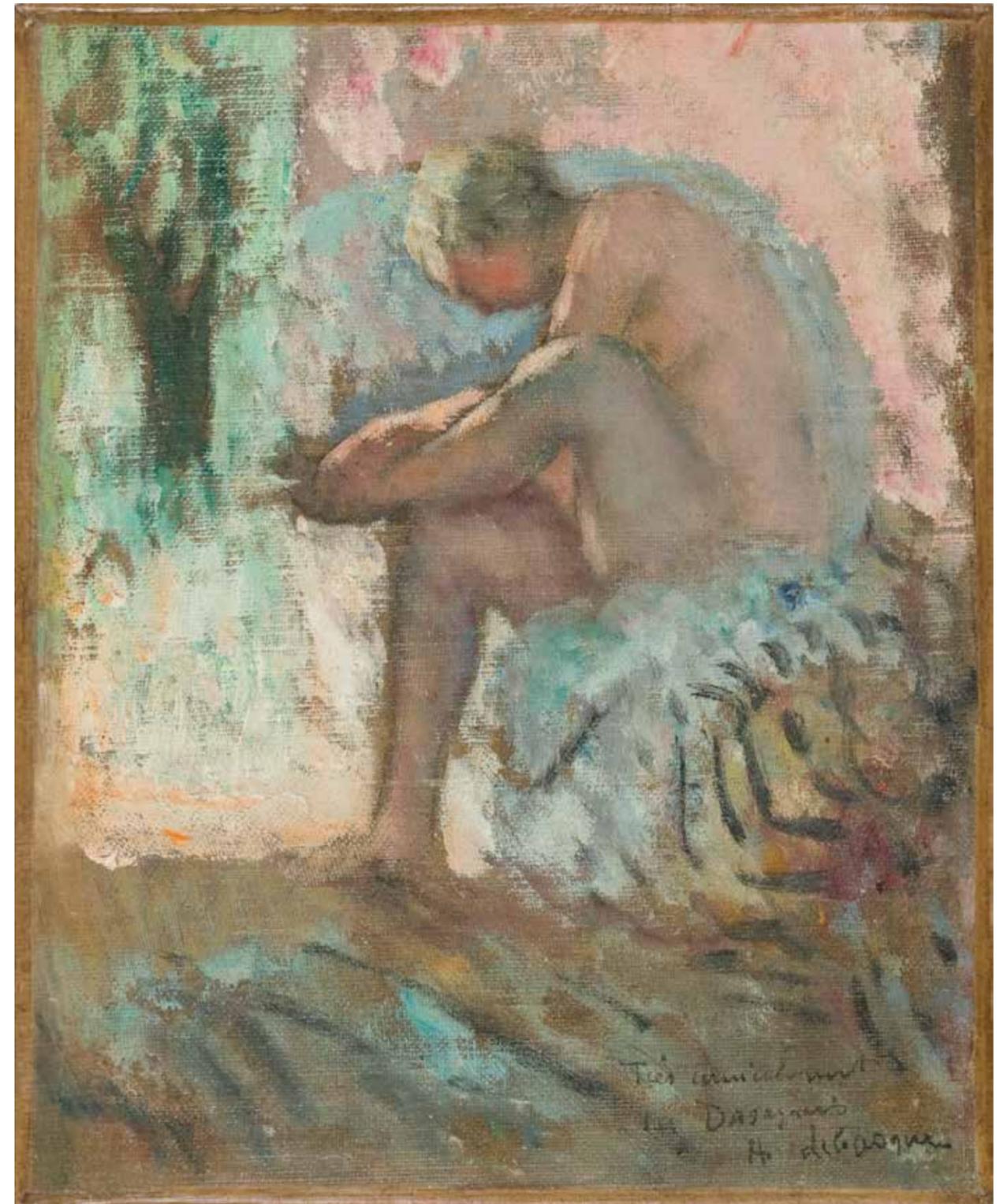
NUE ASSISE DANS LE JARDIN (LE CANNET) / SEATED NUDE IN THE GARDEN (LE CANNET)
after 1924
Oil on canvas
10.675 x 8.75"

Pronounced one of the most interesting painters of his time by the art critic Maurice Guillemont in 1910, Henri Baptiste Lebasque is not as well-known today as his contemporaries and friends Pierre Bonnard, Edouard Vuillard, and Henri Matisse. The reason critics and historians are less interested in Lebasque is probably that he was to a large extent an outsider. Lebasque chose a personal course and followed it consistently. Though he chose not to affiliate himself with such groups as the Nabis and the Fauves, he was always receptive to developing his approach through dialogue, and retained lively exchanges of ideas with the previously mentioned artists. Thus, he embraced a central principle informed by the work of his colleagues and Neo-Impressionists Paul Signac and Georges Seurat, who systematically enhanced the intensity of their palettes by working with complementary colors.

Lebasque's *Nue assise dans le jardin (Le Cannet)* reveals the influence of that color theory on his work. The center of the picture is taken up by a seated and naked young woman. Whereas the nude study has been rendered in some detail, both the foreground and the background are only sketchily evoked. The artist has carefully determined the principal colors of his palette; the juxtaposition of complimentary colors is evident, though in more subdued tones than those used by his contemporaries. In the background, a red surface toned down with white meets an arc of pale blue which surrounds the torso. A green surface that is just recognizable as a tree blends into a mid-ground of orange and white, which is abutted by a neutral foreground. The effect of the color theory is revealed in the sketchy handling with the assurance born of a deliberately chosen system.

Unlike the familiar objects of everyday family life that recur in Lebasque's work, he did not devote himself intensively to the genre of the nude until later in his life. A key event in this connection was his move with his family to Le Cannet on the French Riviera in 1924. It was not until both his daughters had married that Lebasque started working with a professional model, who is featured in this painting. Lebasque's nudes are intimate and sensual but never crude or licentiousness. His soft colors subtly play around the female silhouette, permitting the viewer to glimpse the tranquility of a private world.

—E.F.S.



JACQUES LIPCHITZ

(AMERICAN, b. CHAIM JACOB LIPCHITZ, LITHUANIA; resided FRANCE, ITALY, UNITED STATES, 1891–1973)

**LISEUSE (ÉTUDE) /
READER (STUDY)**

1919
Terra cotta, 7/7
15.75 x 5.75 x 5.5"
© The Estate of
Jacques Lipchitz,
courtesy Marlborough
Gallery, New York

opposite:

**ARLEQUIN À LA
CLARINETTE /
HARLEQUIN WITH
CLARINET**

1919–1920
Limestone
28.75 x 10.625 x 12.25"
© The Estate of
Jacques Lipchitz,
courtesy Marlborough
Gallery, New York

Born in Lithuania, Jacques Lipchitz immigrated to France in 1908, where he frequented the circle of Pablo Picasso and Juan Gris. Lipchitz's objective was to translate the principles of Cubist painting into three dimensions, constructing legible figures from the interplay of individual forms. Lipchitz described his work as "abstract architectural sculptures. In them I was definitely building up and composing the idea of a human figure from abstract sculptural elements of line, plane, and volume; of mass contrasted with void completely realized in three dimensions."¹ He thus arrived at representation through Constructivist anatomical configuration independent of, yet developed in parallel with, the natural form.



This is very clearly shown in *Liseuse*. We perceive a seated woman reading a book that lies upon her lap; she emerges from a three-dimensional cube, her various body parts suggested by simplified, sharp-edged, smooth volumes. Subtle interplay of concave and convex forms brings the figure to life. *Liseuse* is a surviving example of Lipchitz's work process, in which he began with a preliminary sculpture molded in clay, from which a plaster model would be made and cast in bronze or worked in stone.

In *Arlequin à la clarinette*, as in *Liseuse*, Lipchitz translated the Cubist principle of fragmented stereometry and autonomous reordering of objective forms into three dimensions. The impression of movement is elicited by the compositional structure of the figure. Counterbalancing diagonals lend the simple forms a dynamic equilibrium. The individual parts of the figures are animated by the interplay of interpenetrating surfaces, although the closed contour is retained.

Lipchitz carefully studied the effects of light on different textures and planes, deliberately exploiting those effects, and this stylistic approach also reflects his subject matter. For example, *Arlequin à la clarinette* is given rhythmical, displaced volumes with coarse, grainy textures, further enlivened by light and shade, that reflect the dynamic activity of making music, while *Liseuse* has smooth, staggered clay surfaces that evenly absorb light and better represent the contemplative pastime of reading.

—U.H.

¹ Jacques Lipchitz and H. Harvard Arnason, *My Life in Sculpture* (New York: Viking, 1972), 34.



JACQUES LIPCHITZ

**DANSEUSE ESPAGNOLE
(ÉTUDE) / SPANISH
DANCER (STUDY)**

1914
Ink on paper
12.125 x 8.675"
© The Estate of
Jacques Lipchitz,
courtesy Marlborough
Gallery, New York



opposite, top:

**GÉRICAULT
(MAQUETTE #2)**

1933
Bronze, 5/7
7.175 x 4.5 x 5.875"
© The Estate of
Jacques Lipchitz,
courtesy Marlborough
Gallery, New York

opposite, bottom:

**COUPLE ET ENFANT
NOUVEAU-NÉ / COUPLE
AND NEWBORN CHILD**

1943
Etching on paper
11.75 x 8.875"
© The Estate of
Jacques Lipchitz,
courtesy Marlborough
Gallery, New York

Lipchitz made this ink drawing, a preparatory study for the sculpture *Danseuse espagnole*, during a year he spent traveling through Spain, visiting Mallorca and Madrid. The paintings of El Greco made a particularly profound impression on him, and may be the basis for the attenuation of this figure. This is a gesture drawing so spare it verges on caricature, exaggerating the dancer's thin waist and spirited, angular pose. Several "C" strokes suggest her face, while slashes of ink stand in for fingers. But the economical use of line is so effective that we can see the dancer's costume, hear the clack of her heels upon the wooden floor, and the rustle of her taffeta skirt. The composition is given a strong vertical scope—also reminiscent of El Greco—by the cloak that falls from her shoulders to the ground. The structure is rich with opposing movements such as the stepped folds of the cloak across the shoulder that correspond to the folded shape of the fan, and the frills of the blouse that reiterate the radial swirl of the cloak. Modeling and shading are kept to a minimum as well. In these compositional devices, Lipchitz reveals aesthetic affinities with the Cubists Juan Gris and Henri Laurens. There are significant differences between the preliminary study and the final sculpture; ultimately, the sketch is closer to Lipchitz's later interpretation of Cubist principles than it is to the sculpture.



The dedicatory sculpture *Géricault* is one of a series of four rough studies for the final version, all of which are to some extent based on the death mask of the painter Théodore Géricault (1791–1824). Lipchitz's portrait can be viewed as a metaphor for artistic freedom. "I attach importance to explaining that I am a champion of art, of personal freedom, freedom of creative expression, that I stand up for the broad path taken by art down through the centuries," Lipchitz declared.¹ The sculpture can also be seen as an image of political freedom, given that the head is topped by the revolutionary motif of the Phrygian cap (*le bonnet rouge*), symbol of the struggle for liberty.

Lipchitz venerated Auguste Rodin as a precursor of Modernism in sculpture. Where Rodin favored gentle fluid motion, Lipchitz tended toward rough, encrusted surfaces. Modeling convex planes and concavities, Lipchitz produced a subtle rendering of Géricault's narrow head, cheekbones, deep-set eye sockets, and beard. He has faceted the surface of the sculpture with crisp animation and effects of light and shade, creating an impression of immediacy and spontaneity. He modeled his works by hand in plasticine or clay before they were cast in bronze to capture a rapid, direct expression. With this portrait of a great innovator in modern painting, Lipchitz places himself in the tradition of French art. Furthermore, he himself owned some works by Géricault.



According to a note in Lipchitz's handwriting, *Couple et enfant nouveau-né* is a work in its own right, and not a preparatory study. The theme of union is symbolized in the fusion of bodies. It is difficult to distinguish the individual figures of this familial group, because the bodies are indissolubly intertwined. Only three legs with vast, muscular feet are discernible, as if they have merged into a single unit. A drawn frame encircles the group, further uniting it. The powerful black contour lines lead the gaze to the child's head, which the mother is supporting protectively with her hand, at once demarcating and linking. Throughout the composition, roundness is emphasized. In *Couple et enfant nouveau-né*, motifs of lovers, fecundity, and maternity are linked with mystical and biblical representations. Lipchitz created several sculptures on these themes as well. In these works, Lipchitz transports the viewer to a prehistoric, primal world with figures that burst with exuberant, almost demonic, feral energy.

—T.W.

¹ Jacques Lipchitz quoted in *Partisan Review* 12 (1945), in Werner Haftmann, *Jacques Lipchitz: Skulpturen und Zeichnungen 1911–1969*, exh. cat. (Berlin: Neuer Berliner Kunstverein, 1970), 30.

BRUNO LUCCHESI

(AMERICAN, b. ITALY 1926)

WOMAN WASHING
1960
Bronze
15.5 x 9 x 22.5"
© Bruno Lucchesi

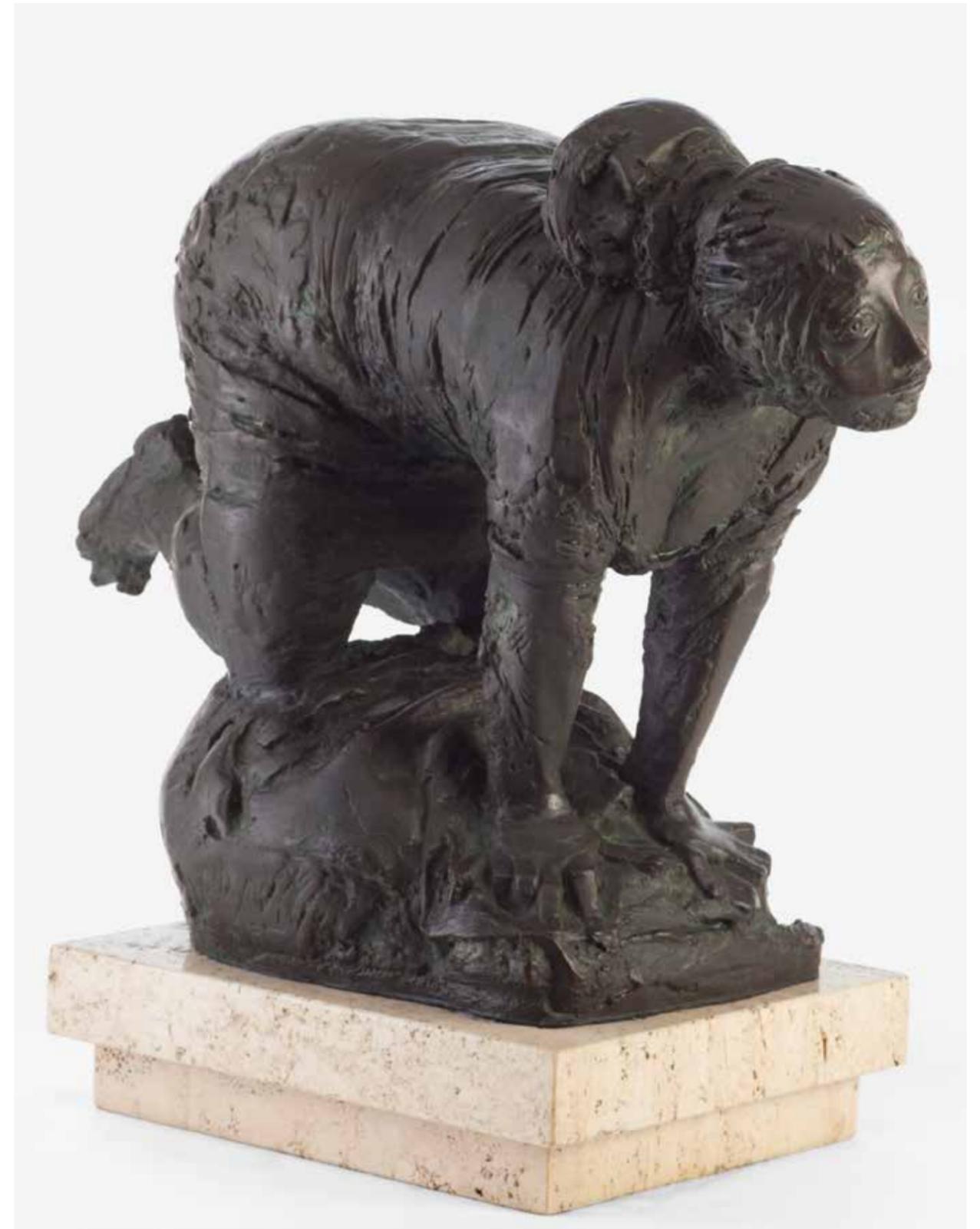
Bruno Lucchesi was born in Fibbiano Montanino, a Tuscan hill town of about 200 people, most of whom were farmers. Beginning at a young age Lucchesi worked as a shepherd. To fill the hours while tending the sheep, he carved figures from sticks. As a teenager, he began to travel in lieu of schooling, and was able to see sculptures by Italian masters in Lucca and surrounding areas. Fortunately for Lucchesi, a Yugoslavian artist relocated to his village as refugee from war. During their frequent visits, the artist would offer instruction to Lucchesi, and encouraged his enrollment at the Art Institute in Lucca, where he followed a course of classical study. After the academy, the young artist moved to Florence where he continued to sculpt, and also began to teach. In the late 1950s, he married an American woman studying in Florence, and eventually moved back to New York with her, working and selling his sculptures in her father's frame shop.

After serious experimentation with abstraction, Lucchesi returned to his favored expression: naturalistic representations of the human figure. It is notable that he created such literal work based on conventional forms and materials, almost in defiance of the movements of his own time. In truth, his work is more akin to fifteenth and sixteenth century Italian bronzes or nineteenth century neoclassical romanticism than the trends of the late twentieth century. It is fitting, therefore, that he has been called "the last of the Renaissance sculptors."¹

Lucchesi was moved by the human figure; as a keen observer, he was adept at catching the movements and moments of ordinary occurrences—snapshots freezing instants in time. His imagery derived from the experiences of his life—not only the characters that peopled his life in New York, but also his early experiences in Tuscany, the farm workers and country folk of his native community, often engaged in domestic activities. Subsistence and self-reliance were crucial to the survival of his family and his village, and the pastoral scenes he witnessed in his youth became recurrent images in his mature work.

Woman Washing is a prime example of the latter category of representation. Reaching beyond strict documentation or recreation of memory, such themes are elevated to the realm of archetype. These are not genre scenes, per se, because the emphasis is on personality, not the activity at hand—the larger implication of the narrative, rather than the narrative itself. The gestures of the woman washing, crouched on a stone next to a river, epitomize the universality of an individual engaged in the labors of life. While in other sculptures Lucchesi demonstrates his considerable skill at conveying animated movement through dynamic postures, the subject of this sculpture is almost inert, further accentuated by her imploring eyes. She is a sensitive embodiment of the human condition.

—J.S.



ARISTIDE MAILLOL

(FRENCH, 1861–1944)

**EVE À LA POMME /
EVE WITH THE APPLE**
1899
Bronze, edition of 6
22.875 x 8.5 x 5"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Initially a painter and book illustrator, Aristide Maillol began modeling terracottas around 1900. Cast in bronze, they were sold by the French art dealer Ambroise Vollard in limited editions. The figurative style typical of Maillol was evident in his sculptural approach to structuring the human body by simplifying and clarifying it. Maillol strove for a perfect synthesis of nature and ideas based on a preconceived notion of form. Streamlining anatomical detail, he simplified body forms into tectonic structures and equally distributed masses. He also smoothed the surfaces of his compact volumes, thus achieving a coherent, linear silhouette. As a sculptor, Maillol sought to perfect forms within a bodily architecture, primarily the female nude, which was celebrated as the “femme Maillol.”

Maillol’s *Eve à la pomme* exemplifies these formal characteristics in consummate purity. What is immediately noticeable about this bronze statuette are the round volumes, the subtle sheen of the surface, and the fluid contour, free of extraneous breaks or harshness. It is this handling that lends the skin of the compact body its enticingly sensuous appearance. A young woman of full proportions stands in casual contrapposto on a low plinth. The twist of her torso continues in the left arm, which reaches backward, holding a small apple in the hand. The exquisitely modeled face with its even features expresses a casual self-composure in its open gaze.

Although the lively twist of the figure and the turn of her head direct the viewer’s eye to the hand holding the apple, Maillol’s primary concern does not seem to have been with the Christian motif of the Fall. His Eve closely resembles statuettes he produced around the same time, most of which depict female bathers. Still, Maillol has made a clear statement: the simple, firm volumes constitute the corporeality of his *Eve à la pomme*. Instead of characterizing Eve as the epitome of the sinful temptress—the usual interpretation around 1900—he has depicted her as self-assured and worldly, well aware of the role she plays.

—U.H.



EDOUARD MANET

(FRENCH, 1832–1883)

**DON MARIANO
CAMPRUBI, PRIMER
BAILARIN DEL TEATRO
ROYAL DE MADRID /
DON MARIANO
CAMPRUBI, PREMIERE
DANCER OF THE ROYAL
THEATER OF MADRID;**
also known as
**LE BAÏLARIN /
THE BALLE DANCER**

1862
Etching on laid paper
11.375 x 8"

Mariano Camprubi was a principal dancer at the Royal Theater in Madrid and the lead member and choreographer of a troupe of Spanish dancers and musicians who visited Paris in 1862. From August to November of that year they appeared at the Hippodrome, a large, populist venue that also featured acrobats and equestrians, and Manet attended several performances. At some point in this period, Manet invited the performers to pose for several paintings, including a group portrait, a large full-length of the lead female dancer, Lola de Valence, and a smaller portrait of Camprubi. Manet used the Camprubi painting as the basis for this print, a process he followed for nearly all his etchings.

Camprubi appears in a characteristic, highly ornamented costume, with a short jacket, tilted cap, and a cape thrown over his arm. One shoulder and elbow are thrust outward in a confident pose, and his feet are turned out in a typical dancer's stance. Most notably, the printed image is the reverse of the painted version. Manet's decision not to work the etching plate in reverse so that it would print with the same orientation as the painting points to the numerous ways in which this work is a new interpretation of the composition. Rather than attempting to create a careful facsimile of his painting, as a professional reproductive printmaker would do, Manet has captured the basic outlines while translating the details faithfully but somewhat schematically into the print medium. Even the dancer's face has been noticeably modified, rendered slightly longer and narrower than in the painting. This approach allowed Manet to maintain a freedom of execution in the copying process. While the etching can't replicate the nuanced fluidity of paint, it nonetheless suggests the same improvisational quality that characterizes Manet's brushwork—the massing and spacing of lines of varied length, and weight evoking tone, color, and even atmosphere.

This print was published as an individual sheet, but Manet also may have planned to include it in a collection of his etchings published by Alfred Cadart in 1863. The title page Manet etched for the collection lists fourteen prints, including *Le Bailarin*, which probably refers to this portrait of Camprubi. On the copy of the title page that the artist dedicated to the poet Charles Baudelaire, he also noted that twenty-eight sets of the collection were to be published, but none of the sets remains intact.¹

—S.L.



GIACOMO MANZÙ

(ITALIAN, b. GIACOMO MANZONI, 1908–1991)

**LA PATTINATRICE /
THE ICE SKATER**
1960
Bronze
64.5 x 30.25 x 16"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

opposite:
**BUSTO DI DONNA /
BUST OF A WOMAN**
1955
Bronze, 1/1
27.5 x 18.125 x 8.875"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

Giacomo Manzù was one of the most successful of the twentieth-century Italian sculptors who, in the face of the prevailing avant-garde tendency toward abstraction, defiantly embraced nature as their model and remained true to representation throughout their careers. Manzù did not address a wide variety of subjects. Apart from his heavily-symbolic figures of cardinals enveloped in rigid copes, his best-known works are portraits of girls and women. However, he was also the creator of bronze portals for Salzburg Cathedral, St. Peter's in Rome, and the Church of St. Laurence in Rotterdam. The zenith of Manzù's career is marked by his memorable portrait of Pope John XXIII of 1962.



In 1954, when Manzù was teaching at the Salzburg Summer Academy, he met the dancer Inge Schabel, who would become his partner and muse; she is the model for most of his subsequent figurative sculpture. Inge's clear, even features distinguish his portraits, but rarely

are they mere representative likenesses. Her appearance happened to correspond closely with Manzù's ideal of beauty, which he then translated into sculpture.

It is likely that Schabel was the model for both *Busto di donna* and *Pattinatrice*. The faces of the sculptures are not identical when compared to each other, though both have a long, slender noses and hooded eyes. But both bear a striking similarity to Inge herself. The treatment of the figures is similar as well. *Busto di donna* features a long chest with sloping shoulders and a graceful head poised on an elongated neck. The surface of the face is smoothly worked and clearly contoured with accentuated cheekbones and a radiant gaze. Likewise, the face of the *Pattinatrice* figure is smoothly and carefully modeled and the head is elegant and proud. The stance of *Pattinatrice* is that of a dancer, and Inge and her sister Sonja are acknowledged as the models for the skater sculptures.

In both instances the surfaces of the body look rough and agitated compared to the smoothness of the face. This sensitive differentiation is a common characteristic of Manzù's bronzes. Subtle nuances are revealed, not just through the distinction made between textural qualities, but also in the delicate handling of line, which is almost lyrical in its tenderness. The more one studies the sculptures, the more the graphic structures and tactility are revealed. Manzù formed his figures from soft, malleable clay or from plaster paste, a method that enabled him to configure them directly and rapidly.

The present sculptures have few light-and-shade contrasts; such effects show only in the lively, refracted light on the varied surfaces. The dense forms are simplified, yet remain monumental in appearance, a quality that would be even more pronounced in the artist's later works. The tenor is buoyant, serene, and timeless, and they reach beyond mere representation to become emblems of universality.

—St.M.



MARINO MARINI

(ITALIAN, 1901–1980)

top:

**MIRACOLO—
COMPOSIZIONE /
MIRACLE—COMPOSITION**

1957–1958
Bronze, 2/3
56.5 x 32.25 x 24.75"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

bottom:

**MIRACOLO (BOZETTO) /
MIRACLE (MAQUETTE);
also known as**

**PICCOLO MIRACOLO;
PICCOLO CAVALIERE /
SMALL MIRACLE;
SMALL RIDER**

1956
Bronze, paint, 1/6
16.5 x 9.375 x 9.75"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

opposite:

MIRACOLO / MIRACLE

1957
Oil on paper mounted
on aluminum, wood,
fiberglass
60 x 40.5"

© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

In all his chosen subjects, Marino Marini's aim was to give physical presence to ideas. He began to work with the horse and rider in the mid-1950s and, continually varied and re-imagined, it became his chief concern. Marini said, "In the rider and horse figures, it's the whole history of humanity and nature, throughout the ages. It's my way of telling the story. It's the protagonist I need to lend form to all of man's passions. . . ." ¹ Dramatic in form and content, the theme is based on Marini's experiences and anxieties in World War II. He recalled, "It was toward the end of the war; bombs were falling, sleepless nights on watch; from a train window I saw a horse shy and the rider, who almost seemed to fly up in the air, fall to the ground the next instant. It was almost like the vision of Saul on the road to Damascus: grasping heavenward and right afterward the fall. The creature lay on the ground, but the gesture of reaching up to the sky remained: It would become for me a metaphor for form and life." ²



The "Miracoli" (Miracles) exist in two versions: in one, the horse is collapsing, forelegs tucked under, and the rider is thrown back; in the other, the horse is rearing up and the rider is falling to the ground. *Miracolo (Bozetto)* exemplifies the latter version, and is the first example in which the rider and horse have begun to fuse. Formally, Marini's work stands between tradition and modernity, figuration and abstraction. Retaining his affinity with artistic traditions in Italy, especially Etruscan art, he incorporated twentieth-century tenets, especially fragmentation, deformation, and abstraction as seen in *Miracolo (Bozetto)* and subsequent works. The surface of the bronze has been worked with great intensity; it has been almost ripped open. The pronounced coloration reinforces the impression of destruction and dissolution.

Miracolo (Bozetto) served as the model for the large *Miracolo-Composizione*. Barely recognizable as horse and rider, the evolution of the theme approaches its last stage of dissolution. ³ Expressions of emotion and movement, human and animal merge into a tangle of forms. The coloration differs from *Miracolo (Bozetto)*. The agitated and energetic surface is left matte and dull, though the patina is enlivened with traces of color from firebrick left in the surface fissures of the bronze, as well as a black coloration created with an oxyacetylene torch.

The painted *Miracolo* has lost some of the rigidity with which Marini initially approached the subject. Moving further toward abstraction, many of the naturalistic details have disappeared. The archetypal pair no longer cooperates—the horse rears in panic while the rider futilely attempts to regain his seat. Strong parallels with Etruscan art and archaic petroglyphs are evident in the stylistic approach, and invoke a primal sense of terror.

—A.N.



¹ Translated from Fondazione Marino Marini, "Cavalli e cavalieri," *Opere*, <http://www.fondazionemarinomarini.it/cavalli.html> (17 January 2009).

² Marini quoted in Erich Steingraber, *Marino Marini in der Staatsgalerie moderner Kunst* (Munich: München Hirmer, 1981), 25.

³ Marini's first riders were simply called "Cavalieri," but later they would become "Miracoli," "Guerrieri," or "Idea del cavaliere." When the artist reverted to the rider theme, *Miracolo-Composizione* became the monumental *Una forma in un'idea* of 1964–1965, as the fusion of concept, subject, and title.

MARINO MARINI

QUADRIGA

1970
Lithograph on paper,
32/60
18.75 x 22.675"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

opposite:

PICCOLO GIOLIERE / SMALL JUGGLER

1953
Bronze, paint, edition of 4
17.825 x 10.825 x 4.625"
© 2014 Artists Rights
Society (ARS), New York /
SIAE, Rome

Dancers, jugglers, and acrobats populate Marino Marini's oeuvre as recurrent motifs. He loved theater, and the actors in his work are often metaphors for human striving and destiny. They oscillate between joy and discipline, waking and dreaming, life and death. For Marini, dance linked humans to the cosmos, the realm of dreams, the gods, and the dead.

By the early 1950s Marini was delving deep into the *Giocolieri* theme. During that time, he produced a series of nine small jugglers and acrobats including *Piccolo giocoliere*, the present sculpture. The narrow figure of the juggler, holding a long balancing rod, is standing up straight to face his audience. He is depicted almost quivering with the tautness of mind and body necessary for such a performer. The coloration of the figure draws on the broad range of surface techniques within Marini mastery. The dominant black is broken by fine lines of gold chasing, which is in turn partly overlaid by incidental red paint. The pink, discernible mainly on the face and arms, was caused by firebrick dust, traces of which were intentionally left.

Marini described his attraction to Etruscan art as follows: "I'm interested in all problems relating to what is primordial. The Etruscans concern me most profoundly, for what is Etruscan is nature at a very primordial level. Really primeval nature has so much warmth and vitality that it lives on of itself and continues to evolve over the centuries. That is why I have always sought to discover such cores, such roots of human creativity."¹ It is noteworthy that there is an Etruscan tomb at the Necropolis of Tarquinia known as the *Tomba dei giocolieri*.

To Marini, painting and sculpture were inextricably linked and interdependent. Painting—and therefore color—were the starting point for all his sculptures, as he stated thusly: "I never begin on a sculpture before I have grasped its essence in painting. . . ."² Color is just as important in the final stage, applying the patina. The surface handling of *Piccolo giocoliere* reveals bubbles, fissures, cracks, and wounds. The figure of the juggler

is delicate; the emaciated body recalls that of a mummy. Marini strove to dissolve form and thereby focus on the transience of life, as is manifested in both the *Giocolieri* and *Miracoli* themes.

—A.N.



The quadriga, whether above the portal of St. Mark's in Venice or surmounting the Brandenburg Gate in Berlin, has one inherent feature: it symbolizes heroic triumph. Marini was versed in that tradition, as it in some way reflects his experience of the war.

In the medium of lithography, Marini comes back to the powerful quadriga theme with all its pathos, and deconstructs it with his typical irony. The drama of the scene is only apparent at second glance; as is so often the case with Marini, the abstract line and simple geometry only gradually resolve into recognizable bodies, without impinging on space. The same holds for the vibrant colors that seem detached from form. Marini once observed that his late works were intended to be tragic rather than heroic, referring primarily to his horses and riders. Like the richly varied motif of the fallen horseman, the quadriga is not only an emblem of power, it is also an insignia of the human condition.

—A.P.



1 Marini quoted in Erich Steingraber, *Marino Marini in der Staatsgalerie moderner Kunst* (Munich: München Hirmer, 1981), 9.

2 Marini quoted in Carla Schulz-Hoffman, ed., *Marino Marini: Bilder aus seinem Atelier*, exh. cat. (Munich: Staatsgalerie moderner Kunst München, 1980), n.p.

REGINALD MARSH

(AMERICAN, 1898–1954)

BOX AT THE METROPOLITAN

1934

posthumous print 1969

Etching, engraving on

wove paper, 32/100

9.9 x 7.75"

© 2014 Estate of Reginald

Marsh / Art Students

League, New York /

Artists Rights Society

(ARS), New York

Reginald Marsh was born in Paris. The Marsh family lived above the famed Café du Dôme, but returned to their native New York when Reginald was only two years old. Marsh, whose father was also an artist, studied at the Yale School of Art and at the Art Students' League under John Sloan and George Luks. Both these mentors were associated with the Ashcan School and were especially persuasive influences on Marsh. Along with their fellow Ashcan artists, they portrayed the vitality, bustle, and often the seamier side of New York. After his studies, Marsh worked as an illustrator of city subjects and entertainment for newspapers and magazines including the *New York Daily News*, *Esquire*, *Life*, and finally *The New Yorker*. He had his first solo show at the Whitney Studio Club in 1924. The study and exhibition space was a precursor to the Whitney Museum. An industrious artist, he would later illustrate books and create murals for the Works Progress Administration.

Marsh made art from what he knew, and what he knew best was New York. He was a tireless observer, a chronicler of street and popular life, celebrating the visual energy of the city. Roaming the neighborhoods of Manhattan from top to bottom and the social classes from high to low, nothing escaped his keen eye and quick pen. What he recorded was so precise that a neighbor and friend commented that one could recognize certain shop signs and windows, even construction projects. Marsh remarked, "I feel fortunate indeed to be a citizen of New York, the greatest and most magnificent of all cities in a new and vital country whose history had scarcely been recorded in art."¹

While his Ashcan mentors documented middle class life largely devoid of social critique, Marsh did not shy away from commenting on the disparity between the classes at the depth of the Depression. His depictions of the high life of the upper class often had more than a glimmer of satire. This was especially true of his opera pictures, a recurring subject. With full attention to detail, he recorded the details of the theater, the loges, and, most amusingly, the audience. His cast of characters includes grande dames, dowagers, bored spouses, beaux and belles, fops, dandies, mistresses, and poseurs, each described with corresponding facial attributes and gestures.² He was a skilled master of the techniques of etching and ably utilized them to record his acute and perceptive social observations. Animated with movement, the crowded compositions fill the paper or canvas with activity. They are almost Baroque in their swirling dynamism and multiple focal points. Although they are dramatic, they are not overstated or hyperbolic. While the figures that people his earlier images are somewhat generic and stereotyped, in later years he became more skilled at sharply articulated characterizations abundant with detail, capturing individual qualities and specific personalities.

—J.S.



¹ Robert Taylor, "Reginald Marsh's Window on Seedy Side of New York," *Boston Globe*, February 18, 1997.

² Marsh created a second print of nearly identical composition, *Opera Box*, 1936, CR# 162, but it is less animated, and etched with a heavier hand. It is nevertheless interesting to note the variations in the characters.

HENRI MATISSE

(FRENCH, 1869–1954)

**LA DORMEUSE /
SLEEPING WOMAN**
c. 1929
Pencil on paper
9.45 x 12.375"
© 2014 Succession
H. Matisse / Artists Rights
Society (ARS), New York

opposite:
**LA DANSE (MOUVEMENT
DE DANSE) / DANCE
(DANCE MOVEMENT)**
1911
cast 1953
Bronze, 3/10
16.375 x 7.125 x 7.125"
© 2014 Succession
H. Matisse / Artists Rights
Society (ARS), New York

Although primarily a painter, throughout his life Henri Matisse also made sculpture, and this preoccupation complemented his development as an artist. Matisse viewed his sculptures as autonomous works, but in a sense they could be seen as studies that give tactile, physical form to the artist's investigations, aiding the development of his works on canvas. Beginning around 1901, he made small sculptures that are thematically and formally related to his concurrent paintings. Most are female figures, studies in volume and expressions of bodies in motion.

This is the case with *La Danse*, which he modeled in Issy-les-Moulineaux in 1911. It clearly relates to his two paintings entitled *La Danse*, but places less emphasis on the grace and release of dance, focusing instead on the laws of gravity that govern such movements. The two halves of the body move in opposition: the left curves dynamically upward in energy-charged exertion, while the right, noticeably less voluminous, has a static, downward thrust anchoring it to the ground. Physical exertion is indicated by the shape and distribution of the sculptural volumes. The attenuated arms twist dramatically, imparting linear rhythm, like wind-blown limbs around the trunk of a tree, charging the body with tension, and enclosing the silhouette. The fissured surface reveals visible traces of the modelling process. The exaggerated forms and volumetric protuberances show the artist's commitment to overall impression rather than anatomic precision.

—U.H.



In addition to painting and sculpture, Matisse produced a rich body of works on paper, consisting mainly of interiors and portraits, most notably of women, whom he sketched in a wide variety of poses. *La Dormeuse* is one of numerous studies depicting women asleep. In the sketch, some areas are fully realized with detail and shading, while others have been left vague, dissolving into fine lines and vanishing toward the edge of the paper. As is evident from the particular emphasis laid on the model's head and shoulders, Matisse was primarily concerned with capturing the expressive qualities of his model. Despite such individualized features as full lips, slender nose, and slanting eyebrows, the face is mask-like and reminiscent of West African sculpture, which Matisse discovered in 1906. The contradiction between individual characteristics and archetypal form is a salient feature of his portraiture.

Matisse's drawings can be difficult to date, as is the case with *La Dormeuse*. Pierre Matisse, Henri's son, an art dealer since the early 1930s, gave different dates as the occasion arose. On a label applied to the backing of this drawing, he noted 1932 as the date. Later, in a letter from 1969 to the previous owner, Norton Simon, he wrote: "The Matisse drawing *La Dormeuse* came from my private collection and I believe I received it directly from the artist's studio. I do not think it was exhibited anywhere. This drawing was done at the time when the artist was working off and on in the free drawing classes at the Académie de la Grande Chaumière in Paris, which would date it from 1910."¹ Comparison with Matisse drawings from both 1932 and 1910 shows that a plausible case can be made for either date. However, a nearly identical lithograph is positively dated 1929. Furthermore, at this time Matisse frequently painted reclining women with their heads in the crooks of their arms, a recognized convention used since the late fifteenth century in representing Venus and other female figures with erotic connotations.

—T.G.

¹ Pierre Matisse quoted in a letter to Elisabeth Kasser dated July 2, 1971, from Darryl E. Isley, who quotes a letter written by Pierre Matisse to Norton Simon on September 27, 1969.



CARL MILLES

(SWEDISH, b. CARL EMIL WILHELM ANDERSSON, 1875–1955)

MAN AND PEGASUS

1949
Bronze, 7/12
21.25 x 9.5 x 28.25"
© 2014 Artists Rights Society (ARS), New York / BUS, Stockholm

opposite:

ST. PAUL ON HIS

WAY TO DAMASCUS

1927
Bronze
40.5 x 12.5 x 19.5"
© 2014 Artists Rights Society (ARS), New York / BUS, Stockholm

Carl Milles, known for his monumental cast bronze and carved stone sculptures of mythological figures and themes, was born in Örby in Lagga near Uppsala, Sweden, in 1875. Apprenticed at an early age to a cabinet-maker and woodworker, he attended evening classes at the Stockholm Technical School where he studied woodworking, carving, and modeling. In 1897, seeking a career as a fine artist, Milles moved to Paris where he supported himself by working with cabinet-makers, ornament-makers, and coffin-makers.

Struggling as a sculptor and rejected by the jury of the Paris Salon, Milles was befriended by Auguste Rodin, who invited Milles to work with him in his studio for a time. Within two years, Milles's sculpture was accepted in the coveted Paris Salon. In 1906, he returned to Sweden where his reputation continued to grow. In 1920, he was elected Professor of Modeling at the Royal Academy of Art in Stockholm. When he was appointed the head of the Department of Sculpture at Cranbrook Academy of Art in Michigan in 1931, he gained increased visibility in the United States, which culminated in exhibitions of his work and awards in St. Louis, Cleveland, Detroit, and New York.¹

While Milles's earlier work was influenced by Rodin, and Impressionistic in its approach, *St. Paul on his Way to Damascus*, 1927, is a departure from Rodin's stylistic influence.² It is an example of Milles's work at a time when his reputation in Sweden was firmly established and he was receiving commissions for

large-scale sculptures. Naturalistic and curvilinear, it reveals a sense of vitality and theatricality inspired by the Classical period of ancient Greek art. Milles's later work, *Man and Pegasus*, 1949, exemplifies a shift from an organic style to a more austere, modernist interpretation of the Pegasus myth. This sculpture, a maquette for an edition of six large-scale works commissioned for locations in Japan, Sweden, Belgium, India, and the United States, depicts the hero Bellerophon flying above the winged horse Pegasus toward the unknown. One such work can be found in Millesgården; his home, studio, and extensive grounds that he donated to the people of Sweden in 1936.

—J.R.S.



¹ Elisabeth Liden, *Between Water and Heaven: Carl Milles' Search for American Commissions* (Stockholm: Almqvist and Wiksell International, 1986), 106–107.

² Meyric R. Rogers, *Carl Milles: An Interpretation of His Work* (New Haven: Yale University Press, 1940), 39.

JOAN MIRÓ

(SPANISH, 1893–1983)

LA BICYCLETTE / THE BICYCLE

1958

Lithograph, mixed media

on paper, 1/5

8.5 x 4.5"

© Successió Miró / Artists

Rights Society (ARS), New

York / ADAGP, Paris 2014

Joan Miró was a Spanish painter, sculptor, and ceramicist whose colorful and lively abstract compositions garnered him international acclaim as a Surrealist. In 1907, while attending business school to appease his father, he also took classes at the well-known art academy La Escuela de la Lonja, where Picasso had studied earlier. At nineteen, he declared his distaste for business and concentrated on painting at the Galí Academy in Barcelona. Soon after, he joined the Cercle Artístic de Sant Lluc and immersed himself in the new artistic trends emerging in Europe. Inspired by the Fauves, Vincent van Gogh, and Paul Cézanne in particular, his portraits and landscapes at this time were marked by colorful patterning and a flattening of illusionistic space.¹ In 1918, he had his first solo exhibition in Barcelona, which was met with negative reactions. This experience convinced Miró to move to Paris in 1920, where he met several artists associated with Cubism and Dada, avant-garde movements sweeping Europe at the time. As a result of his exposure to such new art forms, his figures and landscapes became more geometric and abstract.

After working with representational subject matter through 1924, Miró abruptly changed his style to abstraction, the same year he joined the Surrealist group. His compositions were then marked by calligraphic details that floated in free space devoid of background, and a reduction in the number and complexity of forms.² Later termed automatism, Miró's interpretation of Surrealism reveals only a slight suggestion of elements found in nature, though they are not fully abandoned. Miró also experimented with the collage medium during that time, and collaborated with Max Ernst on designs for the ballet.

In 1931, Pierre Matisse opened a gallery in New York, where he introduced Miró's work to the United States. During the 1930s, his work became more reliant on the power of color as well as the black, gestural line. In addition, his paintings became monumental and dramatic. Miró also began to work in lithography and ceramics in the 1940s, and by then all signs of the landscape gave way to figuration and abstract forms that focused on constellations and celestial symbolism. *La Bicyclette*, 1958, is one such work that mixes the playfulness of a figure within a sparkling sky. Miró expanded to three-dimensional works created in ceramics, bronze, or found objects in the mid-1950s and 1960s, painted in bold primary colors or cast in natural bronze. Many of these works can be seen at the Fundació Miró in Barcelona, a museum dedicated to his work.

—J.R.S.

¹ Janis Mink, *Joan Miró, 1893–1983* (London: Taschen, 2000), 15.

² Clement Greenberg, *Joan Miró* (New York: Quadrangle Press, 1948), 23.



AMEDEO MODIGLIANI

(ITALIAN, resided FRANCE, 1884–1920)

**JACQUES AND
BERTHE LIPCHITZ**
1916
Study for painting,
*Jacques and Berthe
Lipchitz*, in the collection
of the Art Institute
of Chicago
Pencil on Canson paper
19.5 x 12.675"

Throughout his career, Amedeo Modigliani was committed to portraiture. Almost obsessively, he produced portraits of fellow painters, sculptors, writers, collectors, patrons of the arts, along with anonymous people he spotted in cafés. Unsurprisingly, art historian and curator Werner Schmalenbach has called Modigliani the “chronicler of that ‘bohème’ in Montparnasse that in its day led art in new directions in the French capital.”¹

In his work, the Italian-born artist arrived at a distinctive stylistic lexis that defies ascription to any of the avant-garde movements of the day. Although Modigliani’s work reveals traces of the Cubist formal canon, the artist’s approach to portraiture left his subjects intact, and he never resorted to fragmentation or abstraction. His portrait style is primarily associated with eyes devoid of pupils, tilted heads, and swan necks so elongated that they look mannered.

Among the artists whom Modigliani portrayed was his friend, the sculptor Jacques Lipchitz. In 1916, Modigliani received a commission for a double portrait of Lipchitz and his wife, Berthe Kitrosser, on the occasion of their marriage. This portrait is exceptional because it is one of a very few double portraits Modigliani is known to have produced. The painting was preceded by a series of preliminary sketches, which in turn were based on photographs. As Lipchitz remarked on the genesis of the portrait: “He [Modigliani] came the next day and did a lot of sketches, one after the other, with incredible speed and precision. . . . Finally, we agreed on a pose that was inspired by our wedding photograph.”²

With his right hand in his trouser pocket, Lipchitz stands behind the seated Berthe. The newlyweds seem scarcely to be touching; Jacques merely rests his left hand on his wife’s shoulder. Little of the intimacy born of familiarity is seen; on the contrary, the sketch evokes detachment rather than closeness. The empty gaze of eyes lends the subjects a mask-like quality. The background is articulated by horizontal and vertical lines that suggest spatial placement, and establish the distribution of color in the painting that ensues. The sitters’ names are inscribed in the lower third of the portrait, a recurrent combination of letter and image in Modigliani’s work. Whereas in the drawing both names are noted, in the painting Berthe’s name has been omitted. Moreover, she is given considerably less space in the painting than in the drawing.

This study of Jacques and Berthe Lipchitz attests to Modigliani’s assured mastery of drawing. Despite the spontaneity and speed Lipchitz attributed to Modigliani as a draftsman, the sitters have been captured in confident, even strokes executed by a sure hand. The long, continuous delineation betrays no hesitation. On the contrary, it demonstrates the decisiveness and precision of a few cogent, clean lines.

–A.P.

¹ Born in Livorno, Italy, Modigliani moved to Paris in 1906 and rented a studio in Montmartre. Werner Schmalenbach, *Amedeo Modigliani: Malerei, Skulpturen, Zeichnungen* (Munich: Prestel Verlag, 1991), 25.

² Lipchitz quoted in Alfred Werner, *Amedeo Modigliani* (Cologne: M. DuMont Schauberg, 1968), 79.



HENRY MOORE

(BRITISH, 1898–1986)

SMALL HEAD
1953
Bronze, 1/10
2.425 x 2 x 1.875"
Reproduced by
permission of The Henry
Moore Foundation

opposite:
**TWO SEATED FIGURES
AGAINST WALL**
1960
Bronze, 1/12
19.75 x 19.75 x 11.25"
Reproduced by
permission of The Henry
Moore Foundation

The English sculptor Henry Moore developed a repertory of elemental forms and corresponding motifs that revolve around human and natural themes. In myriad combinations, the artist either melded human and natural forms or, alternately, emphasized human forms *within* natural shapes. Found objects from nature played a crucial role; Moore consistently exploited the expressive potential of pebbles, bones, wood, or shell, converting the polysemic shapes into human figurations. With his formal lexis, he realized an infinite variety of works devoted to the human figure.

By the mid-1950s, Moore began to favor experimenting with new sculptural ideas directly in three dimensions over creating preliminary sketches. The maquettes were made in clay or plaster, and then the most advanced concepts were cast in bronze to preserve them as reference and inspiration. One such is *Two Seated Figures Against Wall*. Moore utilized the architectural setting as a backdrop, a protective wall, or even a small stage, heightening the narrative attributes of his compositions.¹ In the present bronze, the wall serves as an architectural point of reference for the two figures by lending them a monumental dignity that is perfectly



suited to their hieratic pose. Although distant from one another, the figures interrelate, and their hands are identically aligned. Their rigid bodies are similarly configured, formed not so much from volumes as from flat surfaces whose sinuous curve alone indicates a seated pose. The full breasts of the female are all that reveal corporeal volume. The dish-shaped torso of the figure on the left, whose gender is indeterminate, is exaggeratedly elongated and, like the body of the female figure, lacks arms. The statuesque quality of the figures, expressed in the tautness of their trunks, culminates in anomalous heads with bird-like features. They are composite creatures of the artist's invention who owe their existence to a transformation between man and beast, detached in archaic remoteness. In their shifting ambivalence, they not only belong to the realm of myth and fable, but once again illustrate Moore's concern with metamorphosis.

Small Head, by contrast, stands entirely on its own, free of external surroundings, and fully modeled from all angles. Though it is a comparatively naturalistic representation of a human head, the characteristics of the person being portrayed are exaggerated for expressive purpose: one cheek is pushed in; the forehead is minimized; the eyes are mere depressions with incised detail; the chin is dramatically receding. The technique is direct and immediate, formed directly in clay by the artist's deft hand. Moore made many head studies ranging from representational to near-abstract. In an interview he stated, "Some people have said why do I make the heads so unimportant. Actually, for me the head is the most important part of a piece of sculpture. It gives to the rest a scale, it gives to the rest a certain human poise, and meaning, and it's because I think that the head is so important that often I reduce it in size to make the rest more monumental."²

—U.H.

¹ Moore experimented with figures in architectural settings in drawings beginning in the 1930s called "Ideas for Sculptures in a Setting," wherein figures or objects are placed in imprecisely defined spaces. Between 1956 and 1962, walls of this kind were integrated into his formal idiom.

² Moore quoted in Hugh Burnett, ed., *Face to Face: Interviews with John Freeman* (London: Cape, 1964), 34.



CELESZTIN PÁLLYA

(HUNGARIAN, 1864–1948)

**MARKTSZENE IV /
MARKET SCENE IV**
c. 1900
Oil on board
4 x 6"

Artist Celesztin Pállya is best known for his small, brightly colored scenes of traditional European outdoor markets, such as the Kasser Mochary oil. In addition to these, he also painted still lifes, landscapes, fairgrounds, and genre scenes of Hungarian rural life, with special emphasis on farmers and country folk at rest from their labors. The market scenes typically portray shoppers in bright dresses and headscarves conversing with vendors, inspecting the wares that have been arranged in boxes and baskets, or negotiating prices for merchandise. Pállya also depicts the social aspects of market day, showing people gathered together in pairs or small groups to exchange pleasantries, and catch up on the local news and gossip. The compositions are generally crowded, reflecting the busy activities of the marketplace through multiple focus points, though occasionally they concentrate on a single scene such as a horse-drawn wagon delivering goods to be sold. The cheerful and romanticized tableaux are well rendered in straightforward compositional structure.

Pállya studied in Vienna, Munich, and the School of Decorative Arts in Budapest. He also traveled to Italy and Germany to study the collections in art museums. His charming paintings have been included in many exhibitions in his native Hungary as well as international exhibitions in London, Munich, and Paris. He was honored with a retrospective exhibition in 1931, and many of his works can be seen in the Hungarian National Museum and the Hungarian Historical Gallery, both in Budapest.

–J.S.



JULES PASCIN

(AMERICAN, b. JULIUS MORDECHAI PINCAS, BULGARIA,
resided FRANCE, 1885–1930)

**PETITE FILLE /
YOUNG GIRL**
1927
Oil on canvas
32 x 25.6"

opposite:
**ANDRÉE (FEMME SE
REPOSANT) / ANDRÉE
(RECLINING WOMAN)**
1923
Oil on academy board
mounted on wood
23.625 x 28.75"

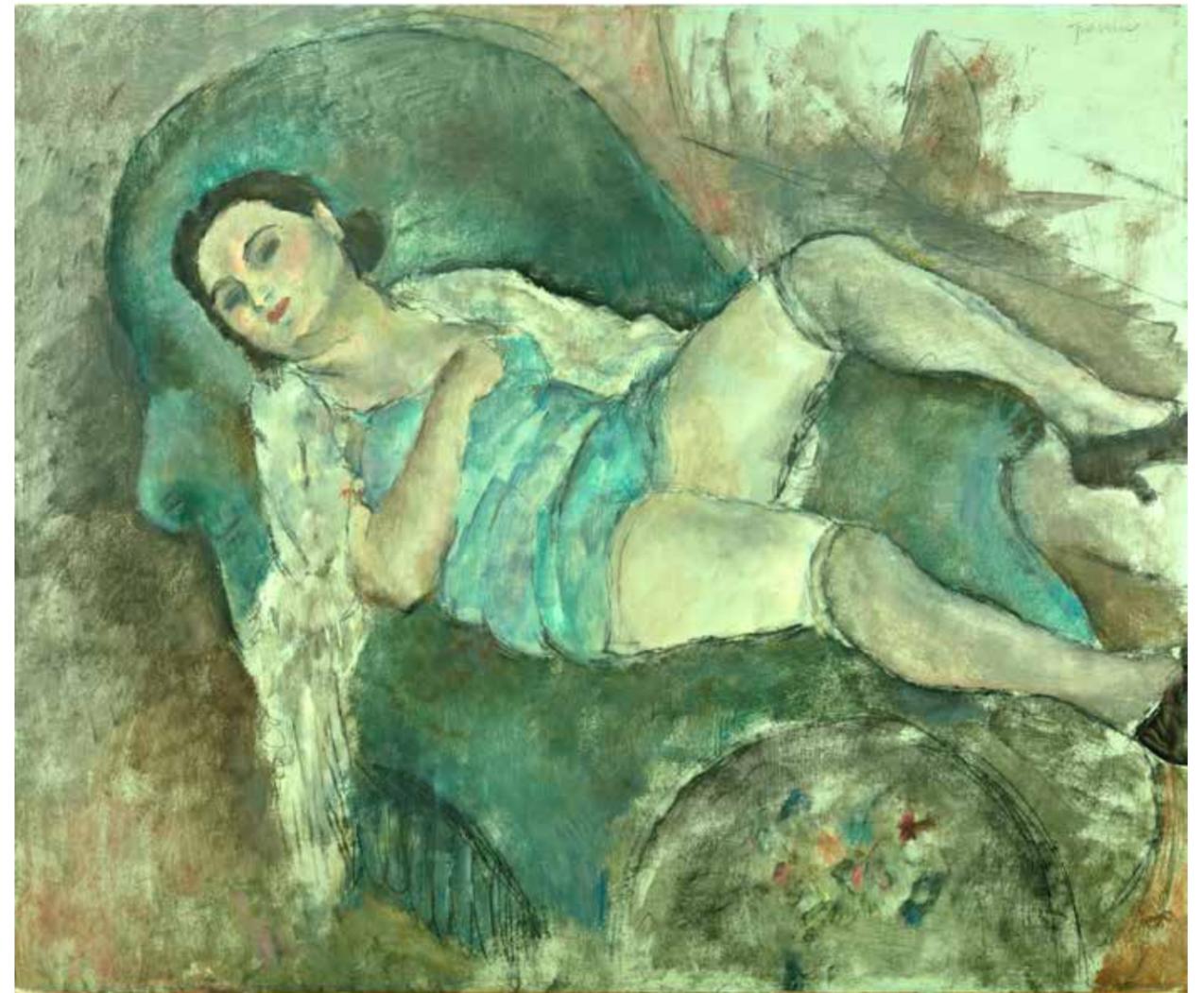
Andrée, painted in Paris in 1932, depicts a young woman reclining on a grayish blue chaise longue. Her dark eyes are in direct contact with the viewer's. Fingering the neckline of her slip, she signals her readiness to show even more skin. The provocative, even titillating, pose is reinforced by the causal lewdness of the position of her legs. *Andrée* exemplifies Pascin's natural and intuitive approach to painting. The artist has captured an erotic moment, unabashedly depicting the intimate scene. Indeed, the predominance of Pascin's corpus of paintings is marked by such explicitness, but the present painting leaves room for innuendo and surmise, especially in contrast with later more overt and unequivocal compositions.

The Bulgarian-born artist was celebrated by the Parisian art world as the "Prince of Montparnasse," and was as renowned for entertaining and socializing as he was for painting.¹ Pascin was interested neither in idealizing the female body, nor in the naturalistic handling of female flesh in the tradition of Titian or Rubens. Instead, he used line to suggest the volume of body proportions, emphasizing the mood over the physical aspect of carnality. In addition to the Kasser Mochary painting, Pascin also used *Andrée* as the model for at least five other canvases between 1921 and 1924. In them, he has evoked situations taken from everyday life, each of which conveys a distinct atmosphere.



The painting *Petite Fille*, by contrast, portrays a young girl posed upright in a chair, her gaze directed unabashedly at the artist in whose studio she sits. In divergence from the languorous sensuality of *Andrée*, the girl appears ready to run off at a moment's notice. She embodies youthful innocence and vitality, caught in a moment (perhaps enforced by watchful parents who have commissioned the portrait) of stasis. Emblematic of the artist's style, the portrait is rendered in thinly painted and delicate tones, with subtle, dark outlines. Fullness of form is insinuated, while retaining a general air of expressionism. A comparison between the two paintings reveals Pascin's extraordinary talent for deploying the painterly means best suited to capturing the atmosphere of a particular situation.

—E.F.S.



PABLO PICASSO

(SPANISH, resided FRANCE, 1881–1973)

**INTÉRIEUR DE TAVERNE /
TAVERN INTERIOR**

c. 1897–1898

Oil on canvas

9 x 11.25"

© 2014 Estate of Pablo

Picasso / Artists Rights

Society (ARS), New York

Pablo Picasso is represented in the Kasser Mochary collection by a number sculptures, paintings, and works on paper. Here, we focus on four examples from different periods of the artist's career.

Intérieur de tavern is a small canvas in dark and somber tones. According to Christian Zervos, author of a Picasso catalogue raisonné, it was painted in Barcelona in 1897; however, it seems likely that the picture was made slightly later.¹ The canvas does not bear the hallmarks of academic art when compared to the works Picasso produced between 1895 and 1897. The choice of the tavern motif identifies the painting as a genre scene, and simultaneously demonstrates Picasso's knowledge of the history of art. More significantly, it indicates that the painting was more likely made in Madrid rather than Barcelona.

During his brief attendance at the San Fernando Academy of Fine Art in Madrid, Picasso made frequent visits to the Prado. He wrote to a friend in November 1897 that he admired the Old Master paintings, that Velázquez was first-rate, and that some very good small pictures of drinkers by David Teniers hung there. Teniers is the likely inspiration for the present painting, though Picasso's sketchy brushwork lends it an Impressionist tone.² In respect of composition, however, Picasso remained true to his Flemish model: the tavern interior has been depicted in low-key browns, the palette of the Flemish genre painting, and the guests are correspondingly gathered in groups around tables. However, rather than the light-hearted moralizing or boisterous sensuality of many genre scenes, Picasso has produced a realistic description of a tavern frequented by grim-faced day laborers and workmen, men from the underclass. *Intérieur de tavern* is anything but inviting; introverted behavior predominates; joie de vivre has been transformed into an elegiac atmosphere. In the Picasso, viewers are confronted with social reality devoid of romanticism. Combining realism with social critique, Picasso, even at age 17, revealed the thematic preoccupation with which he would achieve fame during his Blue Period, 1900–1904.

–T.G.



PABLO PICASSO

**TÊTE D'HOMME /
HEAD OF A MAN**
1906

later cast
Bronze
6.75 x 8.75 x 4.375"
© 2014 Estate of Pablo
Picasso / Artists Rights
Society (ARS), New York

opposite, top:

**MATERNITÉ /
MOTHERHOOD**
1930

printed 1962
Aquatint, etching on paper,
edition of 200
37.5 x 27"

© 2014 Estate of Pablo
Picasso / Artists Rights
Society (ARS), New York

opposite, bottom:

BACCHANALE
c. 1955

Lithograph with gouache
on paper, 34/300
28.5 x 30.25"

© 2014 Estate of Pablo
Picasso / Artists Rights
Society (ARS), New York

Tête d'homme is one of the rare works by Pablo Picasso that derives from preliminary drawings. The first draft appears in a sketchbook from summer 1906 during a trip to the village of Gósol in northern Spain. Picasso did several drawings of José Fontdevila, the landlord of Can Tempanada, the village inn where he stayed with Fernande Olivier, his partner at the time. The first version of *Tête d'homme* was produced in clay that same year in the workshop of Francisco "Paco" Durio, a Spanish ceramicist living in Paris. The ceramic head was followed by a series of bronzes commissioned by Picasso's dealer, Ambroise Vollard.

The frontal orientation of *Tête d'homme* makes it different from the busts that Picasso executed in previous years. With broken surface modeling, the bust is distinguished by tectonic completeness, revealed by the way the head sinks into the neck. *Tête d'homme* is informed by a raw realism. Both the individual elements of the face and the overall expression reflect the hard life led by the inhabitants of a mountain village. The bust also attests to the influence of Auguste Rodin on Picasso's early sculpture. Like Rodin, Picasso conveyed the asymmetrical configuration of the face, in particular the dissimilar rendering of the eyes and the corners of the mouth. *Tête d'homme* is one of the last works from Picasso's Blue and Rose Periods, which were naturalistic in orientation. They would be succeeded by the African Period, in which Picasso was influenced by Iberian and African sculpture, thus paving the way for his Cubist works.

—Sb.S.

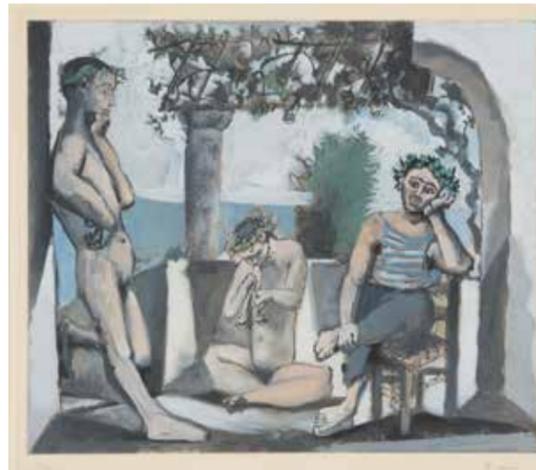


Picasso imbued the theme of motherhood with many meanings. Such portrayals are often laudatory in nature, celebrating the miracle of life and the intimacies between mother and child. However, during his Blue Period, 1900–1904, he created images with overtones of melancholy, suffering, and poverty, reminiscent of renderings of Madonnas, and reflecting his frequent coupling of religion and poverty. *Maternité* is related to his Madonnas of that earlier period. The print was first conceived in 1930, shortly after he became involved with Marie-Thérèse Walter. The couple later had a daughter, Maya. As the artist's work often has autobiographical notes, these events may have inspired the present image.

Similarly, *Bacchanale* may have been inspired by a new romance. Picasso was inclined to use mythological references when he was in a playful frame of mind, especially when he was falling in love. By 1955, around the time this print was made, he had met Jacqueline Roque, who later became his second wife. To the ancient Greeks, music was a gift from the gods, and the syrinx (panpipes) was the musical attribute of Pan. For Picasso, the Pan hybrid substituted as a self-portrait in narratives about lust and love, and the syrinx became a rather obvious symbol of sexuality and debauchery.

Picasso was a prodigious printmaker, creating over 2,000 graphic works in the span of 70 years. He worked with equal mastery and innovation in the techniques of etching, engraving, linoleum, and lithography.

—J.S.



JACKSON POLLOCK

(AMERICAN, 1912–1956)

UNTITLED

c. 1943
Ink, gouache, watercolor
on cut paper mounted on
blue paper
16 x 12"
© 2014 The Pollock-
Krasner Foundation /
Artists Rights Society
(ARS), New York

The connection between ethnography and modernism was a recurring interest for Jackson Pollock. Sometime after 1937, he encountered the analytical psychology of Carl Jung and the essays of John Graham, who introduced many American artists to ideas of the unconscious, primitivism, and esoteric systems. Graham's writings helped to foster the development of Pollock's personal style, abjuring literal realism and moving toward universal, archetypal symbols deriving from the unconscious, as seen in this untitled work.

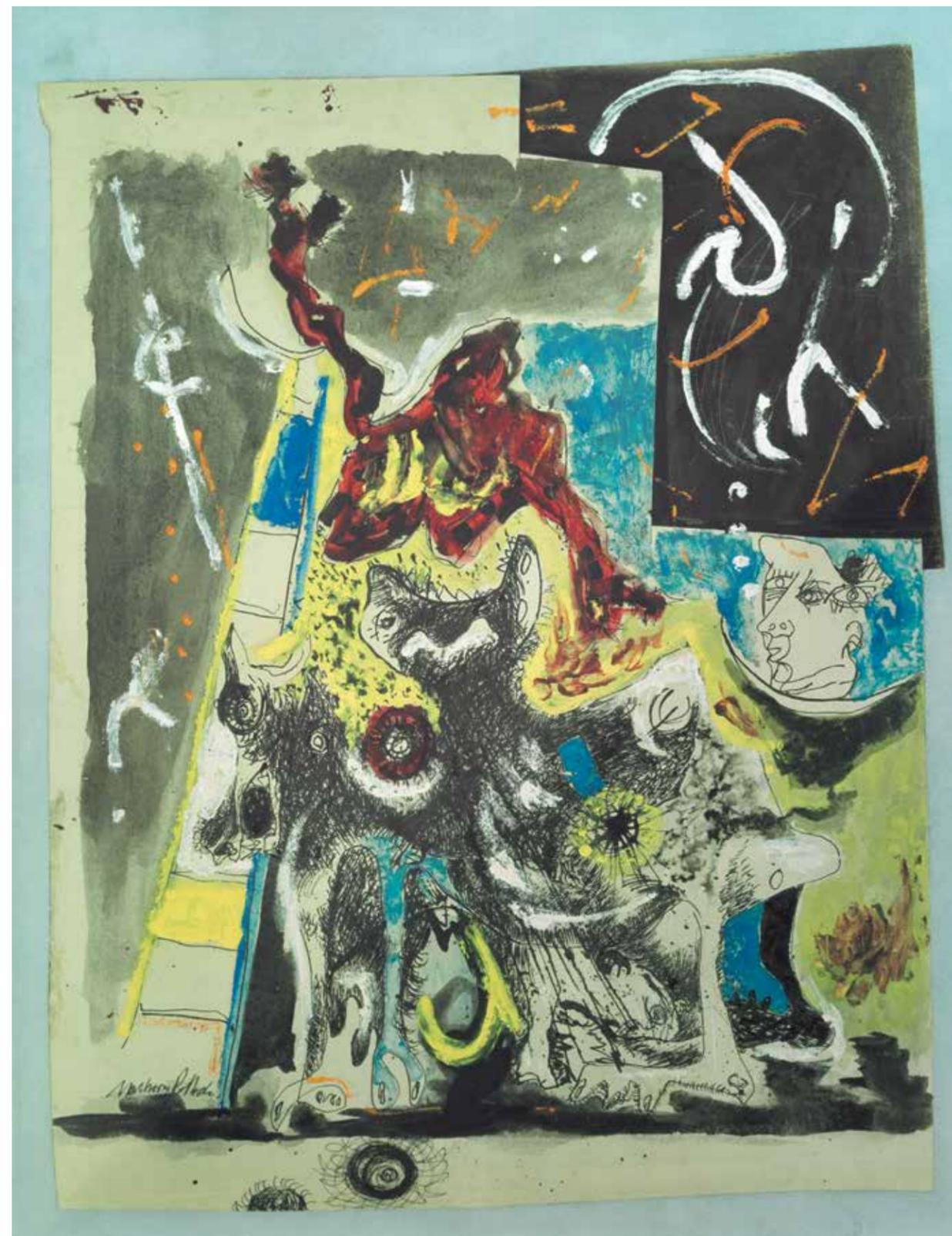
In 1936, Pollock participated in David Alfaro Siqueiros' experimental 14th Street Workshop. Participants were encouraged to investigate unorthodox media, work on a large scale, move the canvas from the easel to the floor, and try unconventional techniques including pouring and throwing liquid paint, thus encouraging spontaneity and stressing the physicality of expression. Several of Pollock's colleagues initiated a group called the Indian Space Painters, in reference to the flatness of their picture plane, all-over patterning, and the introduction of pictographs and the calligraphic line in Native American art. By the early 1940s, such devices were central to Pollock's compositions and can be recognized in the present work.

Peggy Guggenheim, founder of the prominent gallery Art of This Century, invited Pollock, Robert Motherwell, and William Baziotes to participate in an exhibition of collages. The three artists worked together in Pollock's studio, and Motherwell recalled, "Pollock's intense concentration and the physicality of his attack on the medium, savagely ripping paper and once burning the edges of a piece."¹ The present collage may have been created for this exhibition, and was certainly made in the same period.

Pollock and other Abstract Expressionists experimented with chance and control by making paintings utilizing corporal immediacy and physical gesture to overcome conscious action. Imagery revealing the collective unconscious was prevalent in Pollock's work from this period. In this collage, abstracted forms and areas of color that Pollock referred to as veiled imagery may be taken at face value or interpreted as human/animal confections, ladders, and the like. Though these are free from specific meaning, they allow for the possibility of multiple readings.

Kirk Varnedoe, in Pollock's exhibition catalogue for the Museum of Modern Art, describes the painting *Stenographic Figure*, also from 1943, in terms that may as well describe the Kasser Mochary collage: "A flat lay-in of shapes, angular and curved, has superimposed on it a bold alphabet of broad lines that either follow existing edges or create their own forms. Then the whole surface is covered with a teeming swarm of fine-line calligraphy in yellow, black, white, and orange, sometimes picking up existing vectors, sometimes detailing fingers or the back of a head, often suggesting writing or numerology, and generally setting the picture abuzz with a frantic infestation of spidery tics disconnected from the heavings underneath."² These compositional elements are the visual synthesis of Pollock's interests and sources and herald the emergence of the artist's deeply personal pictorial language that would recur for years to come.

—J.S.



1 Bernard Harper Friedman, *Jackson Pollock: Energy Made Visible* (New York: Da Capo Press, 1972), 45.
2 Kirk Varnedoe, ed., *Jackson Pollock*, exh. cat. (New York: The Museum of Modern Art, 1998), 12.

BENITO QUINQUELA MARTÍN

(ARGENTINE, b. BENITO JUAN MARTÍN, 1890–1977)

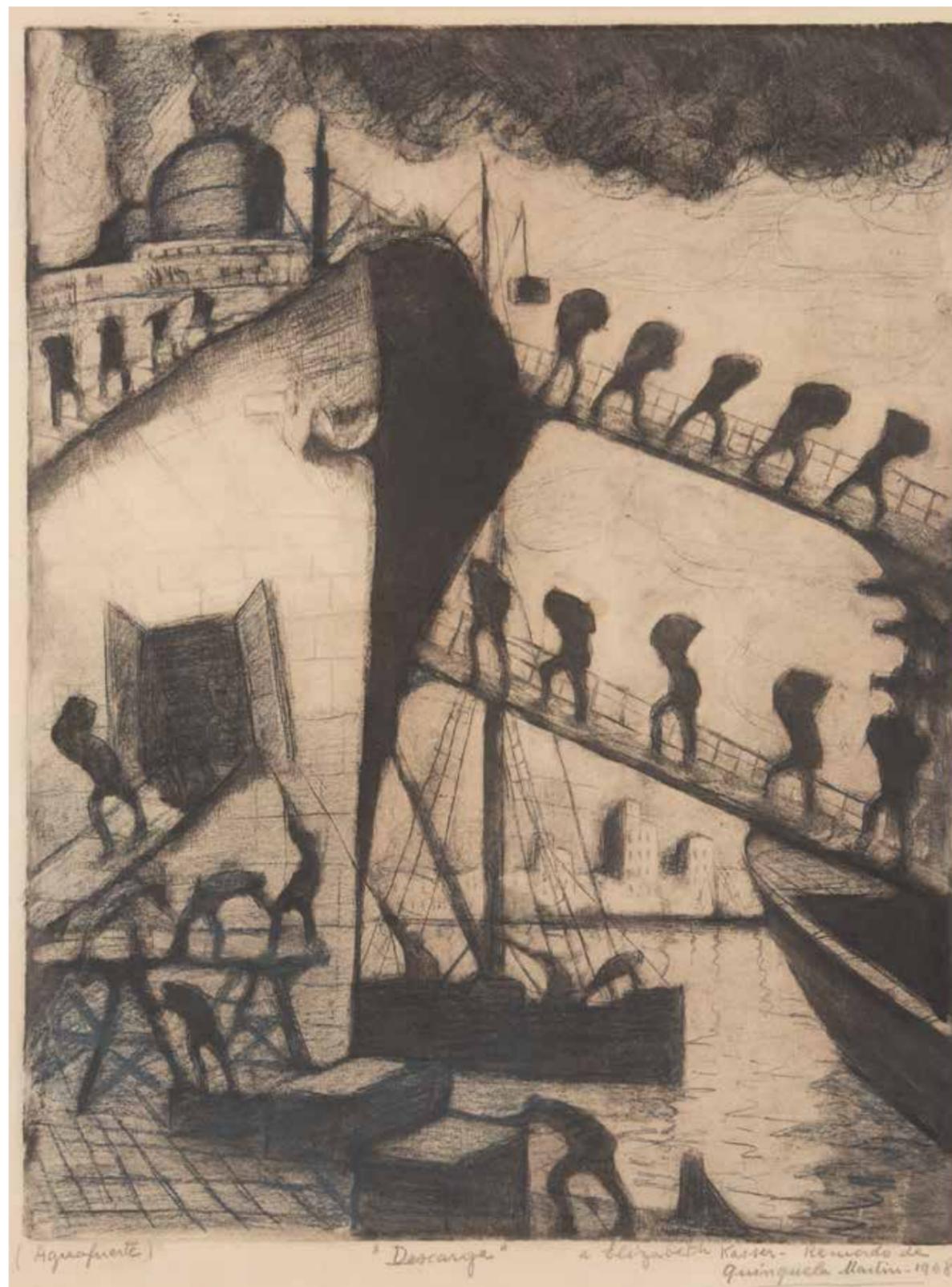
**DESCARGA /
UNLOADING**
1968
Aquatint on paper
32.5 x 26.25"

The celebrated Argentine artist Benito Quinquela Martín came from humble beginnings. Abandoned at an orphanage when he was an infant, at age seven he was adopted by Manuel and Justina Molina de Chinchella; the Italian surname was later Hispanicized as Quinquela. He lived with his adoptive family in La Boca, a working class neighborhood of Buenos Aires. At that time, La Boca consisted almost entirely of shipyards and the homes of the people who were employed there. Making do with what was at hand, residents constructed houses from cast-off sheet metal and corrugated iron, the materials used in building ships. After only a few years of schooling, Quinquela's parents required his help in supporting the family and he began to work in the family's coal shop unloading bags from ships—the same labor that is depicted in *Descarga*. At seventeen, he studied drawing and painting at the local art academy, eventually receiving exhibition opportunities and awards for his images of the life and labor in the port, the theme that would occupy his entire career.

Quinquela's paintings in heavy impastos vibrate with color, his style corresponding with the bustle of the harbor. Vigor is evident as well in his direct method of etching and engraving his printing plates. He began making prints in the 1930s, and was a skilled technician. In any medium, his straightforward compositions document life in La Boca through candid personal observation without pretention or social criticism, implied or overt. From his studio he had a clear view of the ship arrivals and departures, the cargo being loaded and unloaded, and the related activities of the waterfront.

Though Quinquela travelled and exhibited widely in England, Italy, Australia, France, Cuba, and the United States, he always returned to his beloved La Boca. Beginning in the 1930s, he made significant gifts to the port town. He purchased and donated land for construction of a building with a school on the ground floor, a museum dedicated to Argentine artists on the second floor, and a studio and residence for himself and his wife on the top floor. The museum now bears his name. The artist resided there for the remainder of his life. Quinquela later gave land for two other schools, a theater, and a hospital, all decorated with his murals. In a final gesture of giving back to the neighborhood that had given him so much, Quinquela began painting the walls of an abandoned street, and creating studios and performance spaces there. The colorful conversion of El Caminito brought life to the formerly derelict street, and it has become a haven for artists and tourists alike.

—J.S.



1 Janis Mink, *Joan Miró, 1893–1983* (London: Taschen, 2000), 15.
2 Clement Greenberg, *Joan Miró* (New York: Quadrangle Press, 1948), 23.

PIERRE-AUGUSTE RENOIR

(FRENCH, 1841–1919)

top:
**LA PETITE NUE /
THE LITTLE NUDE**
1914–1918
Oil on doubled canvas
9.375 x 13.5"

bottom:
with Richard Guino
(French, 1890–1973)
**TÊTE DE VENUS /
HEAD OF VENUS**
c. 1915
Bronze, 8/12
10.5 x 9.675 x 12"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

opposite:
**LA FEMME À LA
DRAPERIE /
DRAPED WOMAN**
c. 1908
Oil on canvas
18.125 x 15.125"

After moving to Cagnes-sur-Mer, France, in 1908, Pierre-Auguste Renoir devoted himself increasingly to his two favorite motifs: the female nude after her bath and the draped female body. *La Femme à la draperie*, depicting a seated young woman in three-quarter profile, exemplifies Renoir's style of that time. The background is painted with a thinned "essence" (white spirits or turpentine) and the texture of the canvas shows through in large areas. On the body, the application of paint is much thicker; over the reddish brown primer coat, Renoir applied a layer of color that was enriched with streaks of white, yellow, and blue pigment. To emphasize the plasticity of the body, he added white highlights while the paint was still drying. The contrasts are striking between the tone of the background and the stark white impasto of the drapery, echoing the hue of the model's hair and the light tones of her skin. This painting confirms Renoir's mastery of the sensuous interplay of color in the representation of the female body, referencing at once his contemporaries and the painters of centuries past.



La Petite nue is more casually composed than *La Femme à la draperie*. Again, more attention is lavished on the body than on the background. Although the priming shows through in several places, the handling of color on the body of the little nude is comparatively uniform and complete. Over the reddish brown, the artist has laid a unifying glaze of ochre and green. The sketchy background treatment, the expressionistic drape that barely fuses into a whole, and the relatively small size of *La Petite nue* suggest that it is an oil study. However, it must be borne in mind that severe rheumatism had already hampered the painter's activities. From the

age of 73, Renoir could paint only when the brush was tied to his crippled hand. As a result, the work of his final years often reveals variations in quality, a deterioration of form, and a diminishing thickness of paint. These qualities help to date *La Petite nue* in the last phase of the artist's career, 1914–1918. In depicting the figure reclining on one hip and turned to the side Renoir has overtly referenced Manet's *Olympia*, 1863, a key work of French nineteenth-century art, as well as the reclining Venuses by Giorgione, 1510, and Titian, 1538.

Renoir took up the subject again in his multiple sculptural versions of Venus. Patterned after antique Greek prototypes they are inspired by Renoir's first painting of *The Judgment of Paris*, 1908, which captures the moment when Paris declared Venus the most beautiful of the goddesses. *Tête de Venus* reveals remarkable structural similarities to the life-sized statue *Venus victrix* and was most likely cast from the terracotta model for the head, made in 1915. Renoir's belated interest in sculpture was inspired by Ambroise Vollard, and in 1913, he finally yielded to the persuasive arguments of the young art dealer. However, the artist's arthritis had become so severe he was unable to model the clay himself; therefore, Vollard introduced him to Richard Guino, a young sculptor and pupil of Aristide Maillol, who was appointed to realize the master's ideas in sculpture. Renoir chose details or figures from earlier paintings, and made preliminary sketches of salient features for the projected sculpture. Guino then executed designs in plaster or clay, which the collaborators discussed before making the authorized model.

—E.F.S.



DIEGO RIVERA

(MEXICAN, 1886–1957)

**COSECHA DE HENO /
HAY HARVEST**

1920

Oil on canvas
18.125 x 21.675"

© 2014 Banco de México
Diego Rivera Frida Kahlo
Museums Trust, Mexico,
D.F. / Artists Rights Society
(ARS), New York

Cosecha de heno was painted by Diego Rivera during an 18-month stay in Italy. The hay harvest theme is immense in art. Hundreds of paintings have been made documenting all aspects of making hay by luminaries such as Courbet, Sargent, Millet, Winslow Homer, Bouguereau, Pissarro, Gauguin, and Van Gogh to name only a few. *Haymaking* from 1565 by Pieter Brueghel is considered the archetype, and it is equally significant as the first landscape in Western art to depict everyday life rather than biblical subjects.¹ It embodies the enduring themes of communion with nature, the cycle of seasons, and the heroism of the common person.

Rivera's *Cosecha de heno* shows figures both at work—the farmers whose hay rakes provide strong diagonal elements in this composition—or at rest—the figure underneath the hay. It illustrates two themes central to the artist: the rural landscape and the dignity of manual labor. Among Rivera's first artistic influences was José Guadalupe Posada, the famed printmaker whose portrayals of Mexican folkways and satirical social criticisms became the icons of the Mexican Revolution. It was through Posada that Rivera first encountered the artistic celebration of the proletariat, and this theme, to a large extent, would dominate his oeuvre. In his autobiography, Rivera wrote that what affected him most while he lived in Spain was the plight of the laborer.²

During his fourteen years in Europe, Rivera met many artists, including Pablo Picasso and Georges Braque. Though for a while his paintings strongly resembled those of his European colleagues, he commented that there always remained an exoticism that set him apart: "Even the landscapes I did from life in Europe were essentially Mexican in feeling."³

Though Rivera associated with the intellectuals and cultural elite of Europe, he began to feel that European art was too isolated from the general populace, whereas in Mexico art was an integral and indivisible component of everyday life. This separation from the people and from his homeland began to prey on him. "What was behind this discontent with the work I was doing, which was souring my success? In part, it was the conviction that life was changing, that after the war nothing would be the same. I foresaw a new society in which the bourgeoisie would vanish and their taste, served by the subtleties of Cubism, Futurism, Dadaism, Constructivism, Surrealism, and the like, would no longer monopolize the functions of art. . . . The new art, also, would not be museum or gallery art, but an art the people would have access to in places they frequented in their daily life—post offices, schools, theatres, railroad stations, public buildings. And so, logically, albeit theoretically, I arrived at mural painting."⁴ With thoughts such as these, Rivera's future was sealed.

—J.S.



¹ Rivera's stay in Europe began in 1907 and extended to fourteen years with time spent in Spain, England, Belgium, the Netherlands, Italy, and France. He would have been familiar with the hay harvest theme from European museums and may have seen the Brueghel painting in Antwerp.

² Rivera, *My Art, My Life: An Autobiography* (New York: Citadel Press, 1960), 28.

³ Rivera, 65.

⁴ Rivera, 66.

AUGUSTE RODIN

(FRENCH, 1840–1917)

BALZAC, BUSTE DE L'ÉTUDE DE NU C / BALZAC, BUST OF NUDE STUDY C
1892–1893
posthumous cast before 1950
Bronze, edition of 7
10.875 x 11.625 x 7.125"

opposite:

ADAM
1881; posthumous cast 1970
Bronze, 8/12
77.5 x 29.875 x 30.25"

In 1880, Auguste Rodin was commissioned by the Directorate of Fine Arts to create *The Gates of Hell* as the entrance for a proposed decorative arts museum in Paris, and the following year the commission was expanded to include large figures of Adam and Eve to flank the gates. Though the museum was never realized, the gates dominated Rodin's career and many of his notable sculptures were derived from this magnum opus.

Rodin had been preoccupied with the Adam and Eve theme since he returned from Italy in 1876 and produced his first version of the pair. With the present *Adam*, who is powerfully built and standing in an unclassical pose, Rodin is obviously alluding to Michelangelo's *Slaves*, flanking the door of the Palazzo Stanga in the Louvre. Art historians suggest that the gesture of Adam's pointing finger was derived from the Creator in the ceiling fresco of the Sistine Chapel. Furthermore, they note that the figure's bent knee and arm, as well as his head resting on his shoulder, reveals similarities with the Michelangelo *Pietà* in Florence.

Central to the standing Adam figure are the internal countervailing forces of support and weight within the body; the turned-in right foot planted firmly on the plinth provides support for the weight-bearing foot and the wide pelvis, from which the torso twists forward. The bend of the broad ribcage culminating in the twist of the right arm creates contrapuntal movements that invest the figure with enormous power and presence lending Adam—the first man—a bestial connotation. His vigorous corporeality is also emphasized by the structure of the muscles, which are swelling and sinewy. This continuous convolution constitutes the vital core of the figure. Thus, Rodin has succeeded in capturing Adam both as man and as sculpture.

—C.T.

Rodin was commissioned in 1891 by Société des Gens de Letters de France to create a monument of Honoré de Balzac. Challenged to immortalize the controversial realist in a way that would do him justice, Rodin first read all of Balzac's work and studied secondary sources, then accessed all the known portraits of the author.

Finally, he obtained Balzac's measurements from his former tailor. Rodin's thorough preparation for his final, unconventional memorial is documented in some fifty sculptural studies of the head and the full body of Balzac, shown, variously, nude, clad in contemporary garb, in a frock coat, or enveloped in the Dominican habit that the author famously affected.

The Kasser Mochary *Balzac* clearly reflects Rodin's additive working method, and is reminiscent of the Impressionist approach to painting; the sculptor gradually built up the surfaces to create a vivid overall picture. The implication of forceful action is emphasized by physical stature and intellectual intensity. However, when it was exhibited at the 1898 Salon de Mai, the *Balzac* monument was so controversial that a feud erupted in the press. Disappointed by the work, the Société vehemently rejected what it viewed as a "crude, monstrous caricature, even a desecration, of the writer."¹

—C.D.



¹ Antoinette Le Normand-Romain, *Rodin et le Bronze: Catalogue des oeuvres conservées au Musée Rodin, Vol. 2* (Paris: Éditions du musée Rodin, 2007), 28.



AUGUSTE RODIN

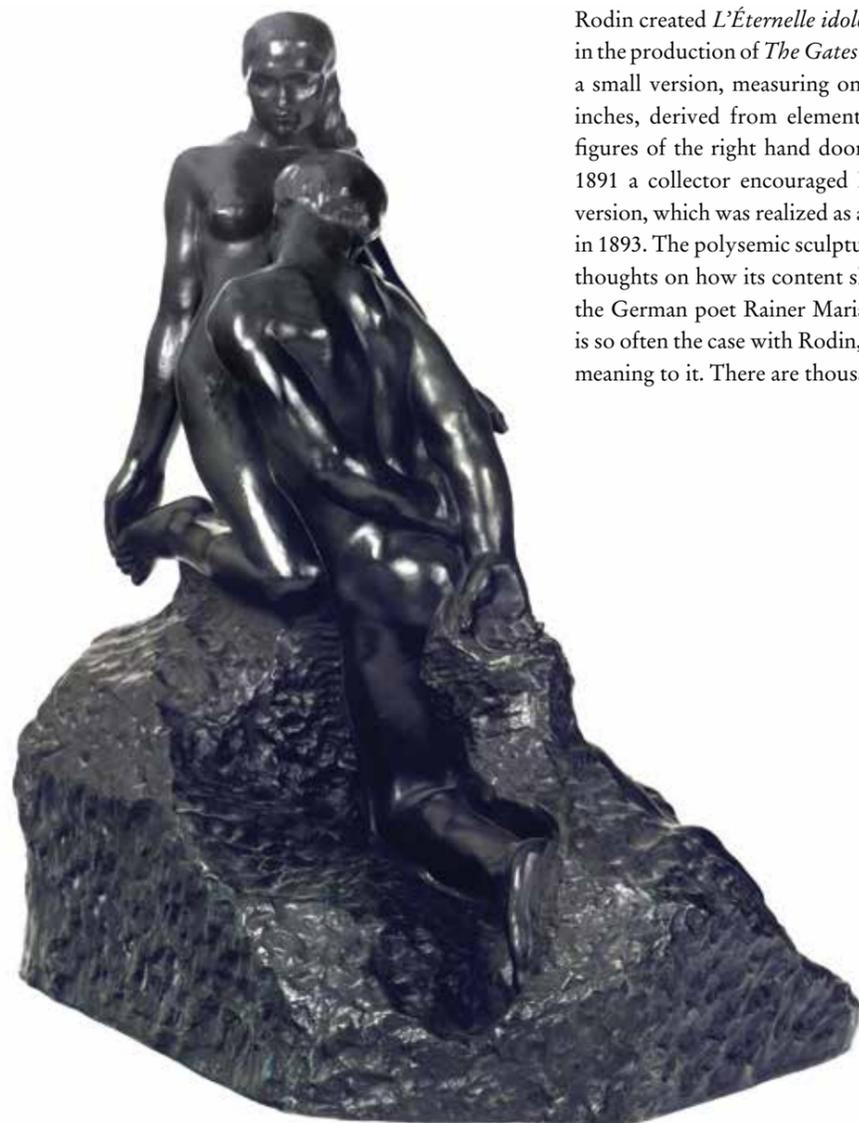
**L'ÉTERNELLE IDOLE
(GRAND MODÈLE) /
THE ETERNAL IDOL
(LARGE MODEL)**

1893
posthumous cast 1971
Bronze, 8/12
28.75 x 21.625 x 15.375"

opposite, left:
**L'HOMME QUI TOMBE,
TORSE DE JEUNE HOMME
/ FALLING MAN, TORSO
OF A YOUNG MAN**
before 1904
posthumous cast 1948
Bronze, 1/12
13.75 x 8.5 x 6.125"

opposite, right:
**LES FEMMES DAMNÉES /
THE DAMNED WOMEN**
1885–1890
posthumous cast c. 1979
Bronze, 11/12
7.875 x 11 x 4.75"

L'Éternelle idole is one of Rodin's most celebrated renditions of a couple. In the complex interplay of bodies, the man is kneeling, bending toward the woman while he kisses her tenderly on her left rib. She is raised above him and leaning away, half kneeling, half standing. Her head is tilted forward yet the expression on her face is withdrawn as she looks past her male counterpart. Her enclosed contour and remote gaze convey introspection and self-absorption. She is the dominant figure, while the man is yielding entirely to her. Indeed,



his pose is so unstable that without her support he would simply topple over. Moreover, the placement of his arms, crossed at his back, demonstrates his utter defenselessness. The tautness of his muscles attests to his inner struggle and urgent, unfulfilled longing. He can neither grasp nor retain her; he can only surrender in submissive yearning while she seems merely to tolerate him. Rodin concentrates on the couple's inner psychological processes, exposing complex dimensions of emotions, urges, and subjective feelings.

Rodin created *L'Éternelle idole* while he was immersed in the production of *The Gates of Hell*. In 1890, he made a small version, measuring only six and three-quarter inches, derived from elements of two very different figures of the right hand door panel of *The Gates*. In 1891 a collector encouraged Rodin to make a larger version, which was realized as a *grand modèle* in marble in 1893. The polysemic sculpture has always stimulated thoughts on how its content should be interpreted. As the German poet Rainer Maria Rilke described it, "As is so often the case with Rodin, one hardly dares ascribe meaning to it. There are thousands."³

–St.M.

The torso, *L'Homme qui tombe*, was cast by Alexis Rudier in 1948.² It is regarded as a small version of *Grand Torse de l'homme qui tombe* of 1903, and the 1904 *Torse d'homme Louis XIV*. The plethora of titles and references to other works by Rodin are due to the artist's innovative and effective way of working. He would have both small-scale and large-scale versions of works cast, thus producing a virtually inexhaustible stock of bodies, heads, arms, and legs from which he could draw. Instead of modeling new forms each time, he now assembled ready-made elements into the desired figure.

Numerous works were generated from Rodin's monumental masterpiece *The Gates of Hell*, including *L'Homme qui tombe*. As the linking elements between the left door panel and the tympanum, this figure is found high above viewers on *The Gates*, which explains why the back of the torso has been worked with such care. The arching trunk displays a stunning distribution of muscle volumes building a quickening tension and climaxing in the deep furrow of the spine. This torso was finally elevated to the status of autonomous work in 1904, when a large-scale version was exhibited in Düsseldorf as *Torse d'homme Louis XIV*. Like so many of Rodin's works, it continued to be cast long after his death.

–C.D.



The figures of *Femmes damnées* are also derived from *The Gates of Hell*, although they were ultimately not incorporated into the final version. They were originally part of the welter of naked bodies given up to their passions and primal urges, a dominant theme of the gates. The group depicts two women *à l'amour saphique*. The subject of lesbian love was prevalent in the visual arts and literature of the nineteenth century, and was directly related to the conception of woman as terra incognita and, of course, as the Femme Fatale. The title *Femmes damnées*, given after Rodin's death, refers to Charles Baudelaire's poem, *Les Fleurs du mal*. The poem describes two women fluctuating between desire and guilt, lust and shame; the torment dwells within and is evoked by passions that conflict with the moral norms observed in a society.

Rodin expert Antoinette Le Normand-Romain calls this one of Rodin's boldest works.¹ Nonetheless, *Femmes damnées* was never shown during the artist's lifetime, presumably because its explicit theme was often perceived as offensive. Two opera dancers, recommended to Rodin by Edgar Degas, are said to have posed for this opus.

–St.M.



1 Antoinette Le Normand-Romain, *Rodin et le Bronze: Catalogue des oeuvres conservées au Musée Rodin*, Vol. 2 (Paris: Éditions du musée Rodin, 2007), 365.

2 This was an edition of 12. Rudier was responsible for subsequent casts up to 1965.

3 Rainer Maria Rilke, *Auguste Rodin* (New York: Sunwise, 1919), 53.

AUGUSTE RODIN

TÊTE COUPÉE DE SAINT JEAN BAPTISTE / SEVERED HEAD OF ST. JOHN THE BAPTIST
1889–1916
Marble
8.625 x 15.75 x 11.375"

opposite:
JEUNE MÈRE À LA GROTTE / YOUNG MOTHER IN A GROTTA
c. 1885
Marble
24.875 x 22.25 x 13.125"



Rodin's *Tête coupée de Saint Jean Baptiste* shows compositional affinities with Théodore Géricault's guillotined heads.² It also relates to Rodin's full figure of Saint John, 1878–1880, in both form and figuration. His inspiration for this theme, it is said, came after glimpsing an Italian peasant, "whose posture, movements and untidy appearance had not been spoiled by the academic drill of posing."³ The present portrait is a fleetingly-captured and imaginative study, especially in regard to the subject's inward gaze. Rodin has revealingly depicted death in the closed eyes, while the open mouth is an allusion to the saint's prophetic attribute. The gruesome murder of the prophet has been captured in the expression of death's finality, echoed by the protruding veins of the cheek. This is amplified by the properties of the white marble; light both penetrates the surface and emits from within its depths, creating a radiance that poignantly transfigures the face. More than ten versions in marble and bronze of *Tête coupée de Saint Jean Baptiste* are extant, the first having been exhibited in Paris in 1889. Rodin placed an expressive adaptation of the sculpture on the cornice of the *Gates of Hell*.

Rodin's dynamic composition entitled *Jeune mère à la grotte*, hewn from a block of marble, retains touches of the stonemason's tools on the sides, back, and some areas of the front. The composition is centered on a crouching, nude woman whose body contours are enclosed by the marble, suggestive of a grotto. She is turned in intimacy and love toward her naked child. The baby's left hand is braced at the back against the stone, emphasizing the cave-like environment. The sculptural high point of the composition is the young woman's smooth shoulders and head, which rotate toward the child. Her right hand, the fingertips curled against her breast, seems to describe a gesture of speech, hence underscoring the dialogic intimacy with the infant. The baby's playful vitality is demonstrated first by the way its left leg is stretched outward, defining the spatial boundary, and further by the gesture of bracing against the grotto ceiling with an outstretched leg. The child can therefore be regarded as both a symbol of transcending human boundaries and a link between the artificial world of sculptural relief and the pictorial space.

Rodin took up the theme of a young mother turning toward her child in the mid-1800s. The present version was first shown publicly in Paris in the spring of 1866 as *Femme et amour*. It has been known variously as *Caresse maternelle* and *Coquille femme et enfant*, and was made in marble, in bronze, and in plaster (without the child).

—C. T.

1 Antoinette Le Normand-Romain, *Rodin et le Bronze: Catalogue des œuvres conservées au Musée Rodin*, Vol. 2 (Paris: Éditions du musée Rodin, 2007), 647.
2 Ibid.
3 *Von Houdon bis Rodin, Französische Plastik des 19. Jahrhunderts*, exh. cat. Staatliche Kunsthalle Karlsruhe (Bonn/Karlsruhe: Keher Verlag Heidelberg, 2007), 289.



GEORGES ROUAULT

(FRENCH, 1871–1958)

clockwise from top left:

**L'ADMINISTRATEUR
COLONIAL / THE COLONIAL
ADMINISTRATOR**

1917–1928; published 1932
From the series
"Réincarnations du
Père Ubu"

Etching, aquatint, wood
engraving, roulette on
paper, edition of 200
5.825 x 4.75"

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Society (ARS), New York /
ADAGP, Paris

**BON ÉLECTEUR /
GOOD ELECTOR**

1917–1928; published 1932
From the series
"Réincarnations du
Père Ubu"

Etching, aquatint, wood
engraving, roulette on
paper, edition of 200
5.825 x 4.75"

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**FEMME HIDEUSE /
HIDEOUS WOMAN**

1917–1928; published 1932
From the series
"Réincarnations du
Père Ubu"

Etching, aquatint, wood
engraving, roulette on
paper, edition of 200
5.825 x 4.75"

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**LE POLITICARD /
THE POLITICO**

1917–1928; published 1932
From the series
"Réincarnations du
Père Ubu"

Etching, aquatint, wood
engraving, roulette on
paper, edition of 200
5.825 x 4.75"

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Artist Georges Rouault was a mere twenty-two years old when the influential Parisian art dealer, Ambroise Vollard, began to represent his work. Seeking to diversify and create a legacy, Vollard set out to produce books in collaboration with his artists. He called upon Rouault to illustrate his re-imagining of Alfred Jarry's comedic satire, *Ubu Roi*, with a series of etchings; André Derain and Jean-Louis Forain had previously declined the commission, aware of the potential challenge of working with their gallerist.¹

Debuting in 1896, Jarry's *Ubu Roi* is a masterpiece of Theater of the Absurd, heralding the advent of Dada and Surrealism. A parody of *Macbeth*, Jarry replaces Shakespeare's hero with an avaricious and brutish tyrant who forcibly takes the crown of Poland. It is a satire of the treacherous triumvirate—power, greed, and wealth. Stupid, loutish, deceitful, and carrying a toilet brush as a scepter, Ubu is for Jarry the metaphor for modern man.

Réincarnations du Père Ubu, Vollard's comparatively prosaic sequel, resurrects Ubu in several banal episodes, a farcical but ponderous flogging of the bourgeoisie. Fortunately, Vollard gave Rouault artistic reign in the project, and the artist created twenty-two images that stand more as independent companions or analogues to the text rather than strict illustrations of it. Rouault's lively characters and grotesques are imbued with an air of universality in countervailance to the provinciality of the text. In heavily inked forms with his signature black outlines, Rouault presents Ubu as a singer, caricatures various bourgeois types, and portrays black characters in depictions that to today's eye look rather racist. As with Rouault's later work, there are religious or spiritual overtones, though here they are slight; Rouault takes on the role of the social critic speaking on behalf of the poor of spirit who are downtrodden by the excesses of the rich.

Though Vollard's *Père Ubu* text was generally condemned for its mediocrity, Rouault resisted his own cynical propensity in his illustrations. When a critic for the French journal, *Comoedia*, suggested the artist present Ubu as *un marchand de tableaux* (a picture dealer), Rouault replied, "I imagine you had a secret hope that I would disembowel him. What an error on your part! I am no administerer of Justice . . .!"²

Begun in 1917, Rouault's images of *Réincarnations du Père Ubu* took twelve years to complete. This was not the only instance where the artist and dealer collaborated in the livre d'artiste format; other books that Rouault illustrated for Vollard include *Les Fleurs du mal*, 1926, based on the poem by Baudelaire; *Miserere* completed in 1927; *Cirque de l'Étoile filante* of 1938 with text by the artist; and *Passion*, 1939, with text by poet André Suarès.

—J.S.



1 There are numerous scathing comments and stories about Vollard from artists whom he represented. On the other hand, Rouault regarded him as "generous." Indeed, Vollard was purchasing works from his artists at a time when they were struggling and relatively unknown. William A. Dyrness, *Rouault: A Vision of Suffering and Salvation* (Grand Rapids: William B. Eerdmans, 1971), 82–84.

2 Pierre Courthion, *Georges Rouault* (New York: Abrams, 1961), 188.

EGON SCHIELE

(AUSTRIAN, 1890–1918)

**SELBST BILDNIS /
SELF PORTRAIT**
1917
posthumous cast 1980
Bronze, 1/300
11.5 x 9.5 x 6"

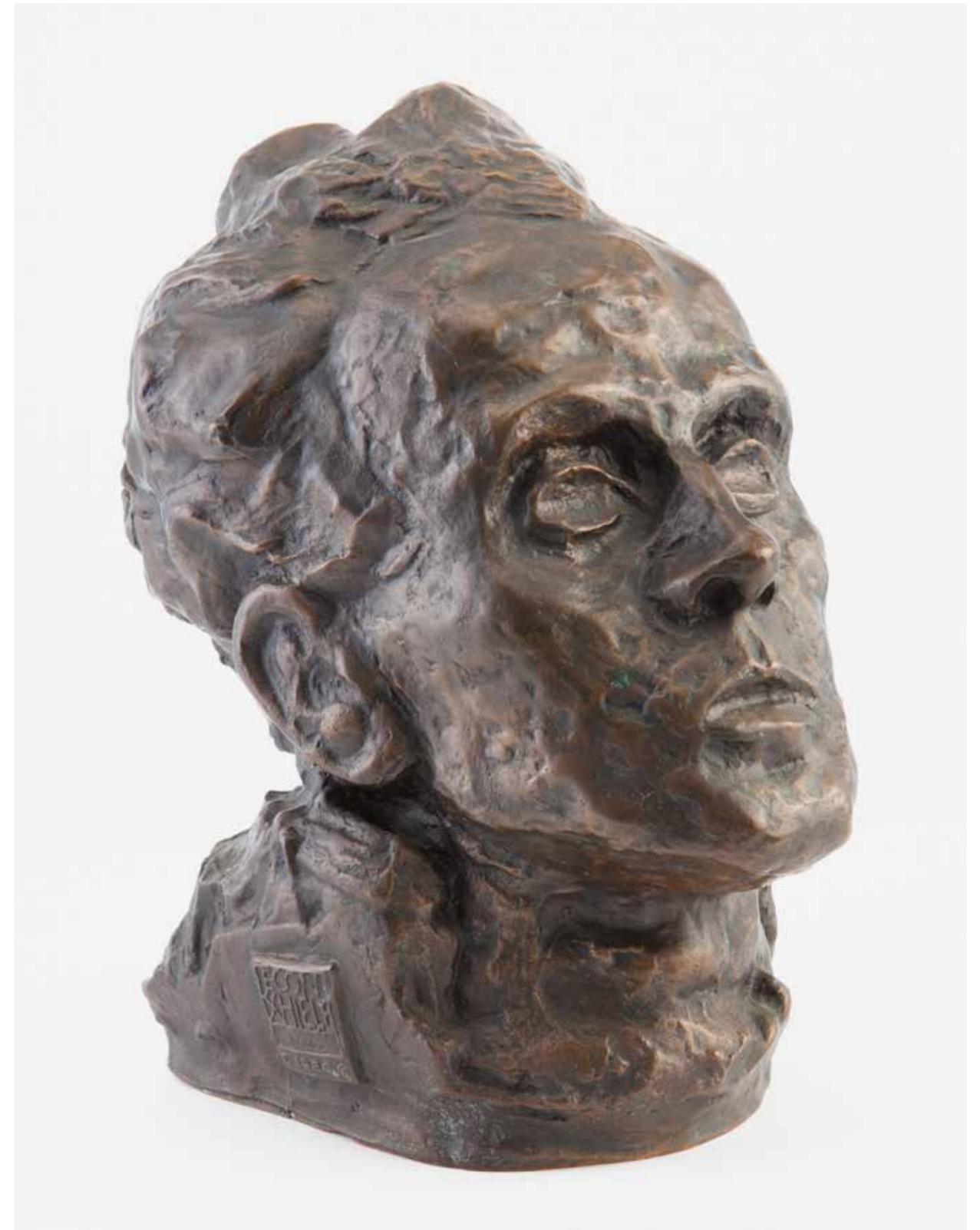
To understand Egon Schiele's work, it is important to understand the artistic, intellectual, social, and political climate in which he lived. Vienna at the turn of the century was in the throes of a clash between traditional aristocratic morality and twentieth-century modernism. Music, architecture, and art were radically transformed. At the forefront of change were such luminaries as Arnold Schoenberg, who developed a twelve-tone music system, Adolf Loos, who called for austerity in architectural design and truth in materials, and Schiele, Gustav Klimt, Oskar Kokoschka, and their Secessionist contemporaries who fought for artistic freedom of expression outside the sanctions of the official art academies. Prevailing aesthetic principles were shattered and replaced with the new order of Expressionism. Intense interdisciplinary cross-fertilization resulted in the incorporation of ideas from such fields as psychoanalysis—especially Freud's theory of the unconscious forces that drive human impulses.

Portraiture was ideally suited to communicating the new tenets of the Secessionist artists. They sought to provoke both subject and audience to confront the inner self through shocking, even terrifying images that stood in stark and absolute opposition to the mores of the prevailing society. This was particularly true for Schiele who produced over 250 self-portraits; intensely personal and psychologically revealing, they emphasize truth over beauty. Opening himself completely, the artist revealed his emotions without hesitation or shame. In looking at his art we are acutely aware of his psychological development, his attitudes toward himself, and his assessment of the world around him.

Linking his early childhood experiences with his later development as an artist, psychologist and author Danielle Knafo states that Schiele was, "... constantly reliving childhood traumas that still remained vivid in his imagination, and the resolution of these conflicts in his personal life paralleled and in many ways influenced his creative maturation."¹ Seen as a whole, Schiele's autobiographical portraits reveal intense personal introspection and inquiry in his quest to understand himself as they trace his struggle to form a personal identity. Chronologically viewed, the portraits record his development into a fully realized individual. Objectifying himself and others, Schiele's early images were depictions of angst, alienation, isolation, mutilation, and horror.

Selbst Bildnis was made at the end of Schiele's psychoanalytical development, a process that resulted in the emergence of more realistic image of self, as reflected in the relative calm of this sculptural self-portrait. Schiele scholar Jane Kallir wrote, "This expressive bronze . . . was made in 1917 shortly before Schiele's death. It shows a self-portrait of the artist in typical expressionist manner. Within his oeuvre Schiele's self-portraits play an important role. With them the artist comes to terms with his own psyche."²

—J.S.



1 Danielle Knafo, *Egon Schiele: A Self in Creation, A Psychoanalytic Study of the Artist's Self-Portraits* (London: Associated University Presses, 1993), 13.
2 Jane Kallir, *Egon Schiele: The Complete Works* (New York: Abrams, 1998), 651.

ANDRÉ DUNOYER DE SEGONZAC

(FRENCH, 1884–1974)

**LES CANOTIERS /
THE BOATERS**

c. 1923
Ink, wash on paper
23.75 x 31.75"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Les Canotiers is a preliminary study for one of André Dunoyer de Segonzac's most ambitious paintings, *The Rowers*, 1924, a canvas that measures nearly seven feet wide. Segonzac worked on this project for about two years, 1923 and 1924, making numerous drawn sketches and painted studies before tackling the final work. His initial inspiration came from observing couples boating on the Marne and one of its tributaries, the Grand Morin, in the Seine-et-Marne region of France, east of Paris. The rapid, agitated lines of this drawing—particularly the extraneous outlines around the heads and arms of both figures—convey the sense that it was made on the spot, in an effort to define the contours of the composition and record a fleeting moment. At the same time, the pronounced languor of the female figure, who has let the parasol intended to shield her from the sun drop to one side and has opened her shirt to expose her torso, indicates the leisurely nature of the outing on a warm summer day.

Segonzac maintained the primary components of this composition as the project developed, but modified a number of details in sketches that presumably followed this one. In one watercolor, the pose of the man is similar although he is now wearing a soft, white hat, but the woman lies with her head turned to her left in

a simpler, less twisting posture, and drops her parasol directly in front of her. The boat is also more clearly defined, and the man holds a double-ended paddle used for a kayak or *périssoire*. A related oil sketch is somewhat closer to the Kasser Mochary drawing, with the parasol in approximately the same position and the woman facing outward; here the boat is outfitted with standard oars.¹ Each of these preliminary works is closely framed around the boat and figures, but in the final painting, Segonzac expanded his composition to include the surrounding landscape. The couple and their boat are rendered more schematically than in the sketches, their contours simplified and the perspective flattened and tilted upward in a more planar and less naturalistic manner. A solitary rower appears behind them, and in the background are a small bridge and a house screened by a row of trees. The final work exemplifies Segonzac's painting style, which, in contrast to his light, fluid, and generally naturalistic drawings, consists of broad, thick brushstrokes inspired by Gustave Courbet and the early work of Paul Cézanne, as well as compositional methods drawn from Fauvism and Cubism.

—S.L.



PAUL SIGNAC

(FRENCH, 1863–1935)

**AU TEMPS D'HARMONIE;
L'ÂGE D'OR N'EST PAS
DANS LE PASSÉ, IL EST
DANS L'AVENIR (REPRISE) /
IN THE TIME OF HARMONY;
THE GOLDEN AGE IS NOT
PASSED, IT IS STILL TO
COME (REPRISE)**

1896
Oil on canvas
25.75 x 31.875"

Even before knowing the title of Paul Signac's painting, one feels its ambiance of harmony, for it depicts a veritable Earthly Paradise. In *Au Temps d'harmonie; l'âge d'or n'est pas dans le passé, il est dans l'avenir (reprise)*, groups of figures are positioned in a bucolic coastal landscape, serenely engaged in a variety of amiable activities. The peaceable atmosphere is enhanced by a muted palette that glazes the scene with a white veil, further removing it from harsh reality. The result is a harmonious landscape devised to express the ideas and ideals of the Golden Age.

Signac began on the monumental *Au Temps d'harmonie* in 1893 and it took nearly two years to complete. He created several smaller versions of the painting in 1896, including the canvas owned by the Kasser Mochary Art Foundation. For this reason, the title includes the term "Reprise." Although Signac painted his preparatory sketches and oil studies for this composition from life, the paintings themselves were made entirely in the studio. While the painting was initially rebuffed by the art world, and was only displayed at the Montreuil, France, town hall after Signac's death, it is now the considered the artist's masterpiece and the civic pride of Montreuil.

Many elements of this picture have been definitively identified. The setting is St. Tropez, Signac's ideal location for living a life of harmony. The beach upon which the painter has set his easel is la Plage des Graniers. The forest of trees known as Bertaud Pine, and the quay, are all near the small fishing village where Signac resided. Characters may be identified as well.

The man picking figs bears Signac's head, while the body is based upon that of his gardener, Bech, who also posed as the boule player on the right. The woman with child in the foreground is Signac's wife, Berthe.

Signac drew iconography for his masterwork from two frescoes by French artist Pierre Puvis de Chavannes. The fig tree and the sailboat were borrowed from Puvis de Chavannes's *Doux pays*, 1882, while the group surrounding the philosopher derives from *Le Repos*, 1967. Most significantly, Signac carefully studied his mentor Georges Seurat's painting, *Un dimanche après-midi à l'Île de la Grande Jatte*, 1884, but interjected an agenda of the political anarchism of which Signac was an adherent. Thus, the painting becomes an illustration of life in an anarchistic society. Signac's contemporaries would have quickly recognized the political symbols in the painting: the rooster announces the dawn of the new day, while the grain sower idealizes labor. Moreover, the subtitle of the picture, *l'âge d'or n'est pas dans le passé, il est dans l'avenir*, was taken from an essay by Charles Malato in *La revue anarchiste* of November 1893. It is interesting to note that Henri Matisse, who had visited Signac in St. Tropez in 1904, in turn referenced Signac. The round dance seen in this painting appears in Matisse's 1906 picture, *La Joie de vivre*; hence the Signac painting must also be viewed as the model for Matisse's most celebrated picture, *La Danse* of 1910.

—T.G.



ALFRED SISLEY

(BRITISH, resided FRANCE, 1839–1899)

**PAYSAGE AUX ENVIRONS
DE MORET / LANDSCAPE
NEAR MORET**
1880
Oil on canvas
25.675 x 21.25"

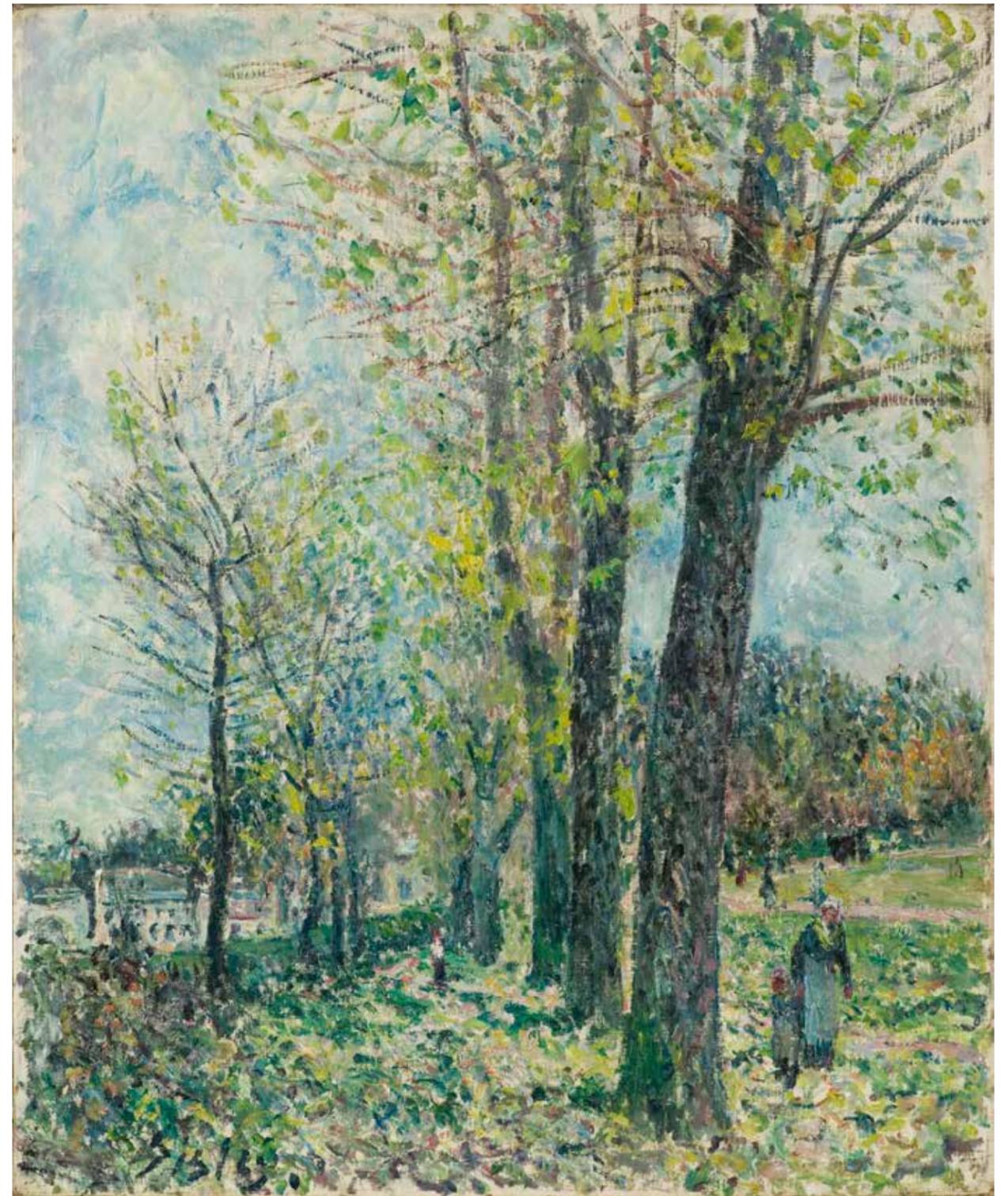
Paysage aux environs de Moret represents a significant moment in Alfred Sisley's career. In June 1880, the year after Sisley sent paintings to the official Paris Salon in hope of expanding his notoriety (they were rejected by the jury), Emile Zola wrote a scathing and profoundly skeptical criticism of the Impressionist movement in the journal *Le Voltaire*. That same year, Sisley moved to the village near Moret-sur-Loing on the fringes of the Fontainebleau Forest, which is the subject of the present painting. Sisley had explored the region at the outset of his career while painting with his friends Claude Monet, Pierre-Auguste Renoir, and Jean Frédéric Bazille. Sisley wrote Monet in 1881, saying "Moret is two hours from Paris; there is no lack of houses to be rented for 600 to 1,000 francs. A weekly market, very pretty churches, quite picturesque views; if you are thinking of moving, come and take a look. Veneux-Nadon is about ten minutes from Moret station."¹

Sisley, to whom the play of light and color was what made all scenery beautiful, would capture Moret-sur-Loing and the surrounding countryside in numerous works, revealing great sensitivity as well as versatility. The present painting exemplifies the artist's powers of perception and his talent as a colorist. He has achieved spatial depth with intersecting rows of trees in the lower half of the canvas. Moreover, the tall, slender trees in the immediate foreground extend far beyond the upper edge

of the scene. This simultaneously releases the landscape from the material limitations of the canvas and draws the viewer into the picture. Mediating between earth and ethereal sky, the sparse crowns of the trees link the two halves in both composition and content. Fields and meadows as well as a sprinkling of houses complete this light-filled landscape. The human figures—reduced to just a few brushstrokes—are merely incidental elements, placed to underscore the monumentality of the trees in a triumph of nature over humanity.

"Of all the seasons of the year, he most loved the weeks between winter and spring, the weeks of the last snow and the first buds, in which nature, not yet fully awakened from dormancy, almost imperceptibly begins to stir, seeming to regain hope,"² wrote Jean-Louis Vaudoyer in his succinct seasonal characterization of this painting. At the same time, he is alluding to the obscurity and poverty to which Sisley was condemned. Despite Sisley's mastery of tranquil landscapes, fame eluded him. It was not until a posthumous auction was held to benefit his heirs that his prices met, and indeed far exceeded, what the artist hoped to achieve during his lifetime.

– C.D.



1 Alfred Sisley to Claude Monet, 31 August 1881, quoted in François Daulte, *Alfred Sisley*, catalogue raisonné (Munich: Schuler, 1975), 50.
2 Jean-Louis Vaudoyer, "Warum ich Sisley liebe," in Daulte, 5.

MOSES SOYER

(AMERICAN, b. RUSSIA, 1899–1974)

STUDY OF A GIRL

c. 1950
Charcoal, pastel on paper
16.25 x 12"
© Estate of Moses Soyer/
Licensed by VAGA,
New York, NY

New York artist Moses Soyer was an American Social Realist painter associated with the Fourteenth Street School of the 1920s and 1930s along with his brothers Raphael and Isaac and artists Isabel Bishop and Reginald Marsh. Soyer expressed the harsh realities of everyday people, including actresses, dancers, seamstresses, and artists. To Soyer, the human figure was the ultimate evocative expression of life.¹ Many of his female subjects are far from sensual or erotic they are visualizations of the working class who display overt signs of isolation, loneliness, and fatigue. For example, *Study for a Girl*, c. 1950, depicts a young girl with exposed torso who looks demurely to her left; she clutches the drape of her skirt as if protecting her virtue. Inspired by the works of American painter Thomas Eakins and Rembrandt van Rijn, Soyer was impressed with how the subjects of these artists transcend their locales.² Soyer's focus on the joys, suffering, work, and contemplative moments of the downtrodden of society places his work firmly in a humanist milieu.

Born in Borisoglebsk, Russia, Soyer immigrated to the United States with his family in 1912 after being banished by the Russian government for their intellectual pursuits. After briefly living in Philadelphia, the family moved to New York City, where they found the artistic environment to their liking. Like his twin brother, Raphael Soyer, Moses attended Cooper Union and then the National Academy of Design. He then went on to attend the Ferrer Art School, where he studied under Ashcan painters Robert Henri and George Bellows. Regarding his mentors, Soyer reflects, "Henri and Bellows taught me many things. But the most important of all they taught me that the theme of man is the noblest theme of art, man in his universe, man in his landscape, man at his work. I believed it then and I still do."³

In 1920, Soyer established his first studio, which he kept until 1926 when he left for a traveling scholarship to study art in Europe. Returning to the United States during the Great Depression, he worked for the Works Progress Administration and the Federal Arts Project creating murals on themes of the everyday American at work and play. Soyer later taught at the Contemporary Art School and the New School in New York.

—J.R.S.



1 Charlotte Willard, *Moses Soyer* (Cleveland and New York: The World Publishing Company, 1962), 17.
2 Willard, 25.
3 Willard, 38.

RAPHAEL SOYER

(AMERICAN, b. RUSSIA, 1899–1987)

top:

GIRL ON COT

1976

Etching on paper, 13/14
9.75 x 7.75"

© Estate of Raphael Soyer,
Courtesy of Forum Gallery,
New York



middle:

GIRL THINKING

1975

Etching on paper, 10/35
8.75 x 7.125"

© Estate of Raphael Soyer,
Courtesy of Forum Gallery,
New York



bottom:

WOMAN AND SOLDIER

1982

Etching on paper, 20/45
13.75 x 8.5"

© Estate of Raphael Soyer,
Courtesy of Forum Gallery,
New York



opposite:

WOMAN BY THE WINDOW

c. 1980

Etching on paper, 20/45
10 x 7.75"

© Estate of Raphael Soyer,
Courtesy of Forum Gallery,
New York

A staunch supporter of realism at a time when abstraction was increasingly becoming the dominant style in American art, Raphael Soyer focused on images of working-class women and men going about their daily lives in the parks, streets, subways, and studios of New York City. Many of his figures are nudes in classical repose or views of young women in quiet contemplation, as in *Girl Thinking*, while others reveal the isolation of the lonely and dispossessed of urban life, as in *Girl on Cot*. Soyer did not glorify or glamorize his subjects but painted or drew them from frank observation rather than from his imagination. Throughout his career, drawing was at the center of his artistic interests.

Born in Russia in 1899, Soyer and his family moved to the United States in 1912, first to Philadelphia and then to New York City. Encouraged by his father to pursue the arts, Soyer attended art classes at Cooper Union and later at the National Academy of Design until 1922. He also took occasional classes at the Art Students League, where he studied under Guy Pène du Bois, a noted American painter. His stature as an artist rose with his first solo exhibition in 1929, which was followed by regular inclusion in exhibitions at the Whitney Museum of American Art, the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, and other prestigious institutions. Soyer was honored with a retrospective exhibition at the Whitney Museum of American Art in 1967.¹

Soyer's early work consisted of deserted street scenes. During the Great Depression, his work became more intimate, and he sought to reflect the life and condition of the time by creating images of unemployed and derelict men, which secured recognition for the artist as a Social Realist. He also worked in the WPA Federal Arts Project in the 1930s. While many of his subjects were anonymous people from the streets of New York, he often painted and drew his artist and poet friends, including Allen Ginsberg, Arshile Gorky, Chaim Gross, and Edward Hopper. As Soyer remarks, "The content of my art is people—men, women and children. . . . within their daily setting. . . . *I choose to be a realist and a humanist in art.*"²

—J.R.S.

¹ William D. Paul, Jr. *Raphael Soyer* (Athens, GA: Georgia Museum of Art, 1968), 1.

² Soyer, quoted in Lloyd Goodrich, *Raphael Soyer* (New York: Whitney Museum of American Art, 1967), 21.



ARTHUR SZYK

(AMERICAN, b. POLAND, 1894–1951)

**PORTRAIT OF
SIMÓN BOLÍVAR**
1949
Gouache on board
6 x 4.5"
Reproduced with
the cooperation of
The Arthur Szyk Society,
Burlingame, CA;
www.szyk.org

Arthur Szyk was born in 1894 in Lodz, Poland, into a middle class Jewish family. From 1909–1911 he studied painting at the Academie Julian in Paris, then continued his studies in 1913 with Teodor Axentowicz at the Jan Matejko Academy of Fine Arts in Krakow. Szyk experienced oppression and persecution at a young age and witnessed the horrors of both World Wars and the tyrannies of the Nazi regime. Both his mother and brother died in a concentration camp. He was conscripted into the Russian army and later forced to leave Poland for London during World War II. He finally settled in the United States where he lived until his death in 1951. Throughout his eventful life he used art to fight inequality and social injustice.

Szyk produced miniature paintings, book illustrations, and illuminations. His painting style, rich in extraordinary detail and diverse ornamentation, is influenced by the miniature paintings, illuminated manuscripts, and drawings of the sixteenth century. Though exposed to modern art trends during his studies in Europe, his chosen method of painting remained traditional and conservative. His straightforward presentations appealed to a wide array of people, thus allowing him to successfully disseminate his humanist worldview to a broad audience. He became known for his political satire images, especially during the war years, poignantly pointing out inequities, satirizing political issues, and caricaturing Nazi leaders. Szyk created illustrations for collections of poems, fables, children's stories, books of the Bible, historical events, and most famously *The Szyk Haggadah* of 1940.

Many of Szyk's historical illuminations center on countries that had gained independence and the patriots who had aided in the struggle. This is the body of work that included the present portrait of the liberator of Venezuela, Simon Bolivar. Szyk produced more than fifty paintings of *El Libertador*, focusing on his fight against Spanish Colonial rule in South America and his efforts to establish democracy and equality between all races and classes in Venezuela. Magnificent in detail, an ornamental-floral border surrounds the miniature portrait of Bolivar in military array sitting under an oak tree, the flag of Venezuela draped above him, and the flag, helmet and weaponry of the conquered colonial power at his feet. The names of his adversaries in the fight for Venezuela's independence are written on a paper scroll: Capitan General Juan Domingo de Monteverde, the Spanish Governor of Venezuela, and José Tomas Boves, exiled Spaniard and infamous cruel commander of the *Legion Infernal*.

—A.N.



HENRI DE TOULOUSE-LAUTREC

(FRENCH, 1864–1901)

**LA LOGE AU MASCARON
DORÉ / LOGE WITH A
GILDED MASCARON**
1893
Lithograph on paper,
edition of 100
15.25 x 10.75"

In *La Loge au mascarón doré*, the celebrated lithograph by artist and provocateur Henri de Toulouse-Lautrec, we see a couple seated in an opera box embellished with the titular golden mask—a sneering gargoyle that underscores the humorous and derisive tone of the composition. While the theater lights are still up, the woman, wearing a plumed bonnet, leans forward to peruse the audience with her opera glasses. The characters in the lithograph have been identified as Lautrec's friends, dancer Jeanne Avril and artist Charles Conder.

Lautrec assuredly nods to the many thematic precedents in French art, in particular two other works titled *La Loge*, one by Renoir from 1874 and one by Degas from 1880. The Degas pastel is similar in compositional structure and vantage point—looking up from below—while the Renoir painting is similar in tone—the male character scours the theater with his opera glasses, hoping to detect some bit of gossip. All three compositions raise the dual dimensions of spectator and spectacle. Clearly, for Lautrec, the audience is as amusing as the play.

La Loge au mascarón doré was originally created as program cover for *Le Missionnaire*, written by Marcel Luget. The playbill was commissioned by André Antoine, owner of the Théâtre-Libre. Implicit in Lautrec's image is a second lampoon. During the play, Antoine turned off the theater lights and spotlighted the stage, thereby directing the viewers' attention to the actors, and away from each other—he was the first French director to do so. Unfortunately, this was the final play before the Théâtre-Libre closed in 1896.

Lautrec is nearly synonymous with the Belle Époque in Paris. His many playbills and posters for cabarets, theaters, music halls, and nightclubs—le Moulin Rouge, le Divan Japonais, le Chat Noir to name a few—chronicle the street life, especially the nightlife, in bohemian Montmartre. Through terse narratives, he brings those raucous, sometimes illicit locales to life; the drama inherent in his shrewd commentaries both epitomizes and parodies the social classes. Through these images Lautrec raised the commercial advertising poster to legitimate art through his expert use of color, movement, drama, and keen observation.

—J.S.



MAURICE UTRILLO

(FRENCH, b. MAURICE VALADON, 1883–1955)

**LE MOULIN DE LA
GALETTE, MONTMARTRE**
1927
Lithograph on wove paper
8 x 6.5"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

opposite:
**LE CHÂTEAU
MONTVALLON À LISSIEU
(RHÔNE) /
THE MONTVALLON
CHATEAU AT LISSIEU
(RHONE)**
1928
Oil on canvas
24.25 x 29"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Art historian Alfred Werner dramatically pronounced that, “a young, half-mad alcoholic of Montmartre, Maurice Utrillo, presented strange landscapes which delighted the man in the street and astonished the connoisseur. These pictures inspired many artists to re-examine their world and, instead of turning to abstraction, once again to re-create reality.”¹ Though a dramatic and somewhat hyperbolic statement, the French government also recognized Utrillo, who had long been one of the best-known artists in Paris, by awarding him the Cross of the Legion of Honor in 1929. Utrillo’s fame rested on his extraordinary views of Paris and its banlieues.

After suffering from alcoholism while still in his teens, which resulted in a period of confinement, Utrillo was advised by his doctor to take up painting as therapy. Under the tutelage of his mother, Suzanne Valadon, he acquired the requisite artistic skills and soon developed his own, slightly naïve pictorial concept.² His chosen subject was his surroundings: urban scenes of Bohemian and proletarian Paris, most often in Montmartre. He painted literally hundreds of views of Sacre Coeur, Cabaret au Lapin Agile, Moulin de la Galette—the subject of the present lithograph—and other noted sites, in addition to lesser-known churches and monuments, buildings and avenues. His cityscapes in and around Paris frequently feature roads or paths lined on either side with buildings, walls, or fences that recede to the back of the picture plane. Early in his career, he painted *en plein air*, while later he relied on memory and postcard illustrations for imagery. Utrillo’s picturesque views of Paris soon ensured him a broad-based clientele. He depicted all the seasons, though skies often appear overcast or dusky, the trees barren, and sometimes snow covers the ground.

Had Utrillo not noted on the bottom edge of this picture that it is *Lissieu (Rhône), Château Montvallon*,

it would be difficult to identify the setting. Lissieu is fifteen kilometers north of Lyon in the Rhône-Alpes region, and there is, indeed, a grand château bearing a very strong resemblance to this edifice, though it is now generally called Château de Bois Dieux. A notable feature of Utrillo’s paintings is their inanimate character, even when human figures are depicted. People, including those depicted in *Le Château de Montvallon*, are sketchy, indistinct, and anonymous, rendered with little detail or differentiation. They are actors on a stage, which heightens the air of solitude. Women wear skirts in the shape of tulips; men wear blocky pants; both genders frequently wear hats. Walking singly, in pairs, or in groups, it is difficult to discern if they are coming or going.

—T.G.



¹ Alfred Werner, *Maurice Utrillo* (New York: Abrams, 1953), 3.

² Suzanne Valadon was one of the most celebrated painters of the day. She began her career as a model and lover of painters including Puvis de Chavannes, Henri de Toulouse-Lautrec, Pierre-Auguste Renoir, Berthe Morrisot, and Edgar Degas. While his paternity is not definitely identified, the artist received his last name by the Spanish writer and art critic, Miguel Utrillo.

LOUIS VALTAT

(FRENCH, 1869–1952)

**PORTRAIT DE FEMME
ASSISE / PORTRAIT
OF SEATED WOMAN**

1925

Oil on canvas

12.25 x 15.5"

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Society (ARS), New York /
ADAGP, Paris

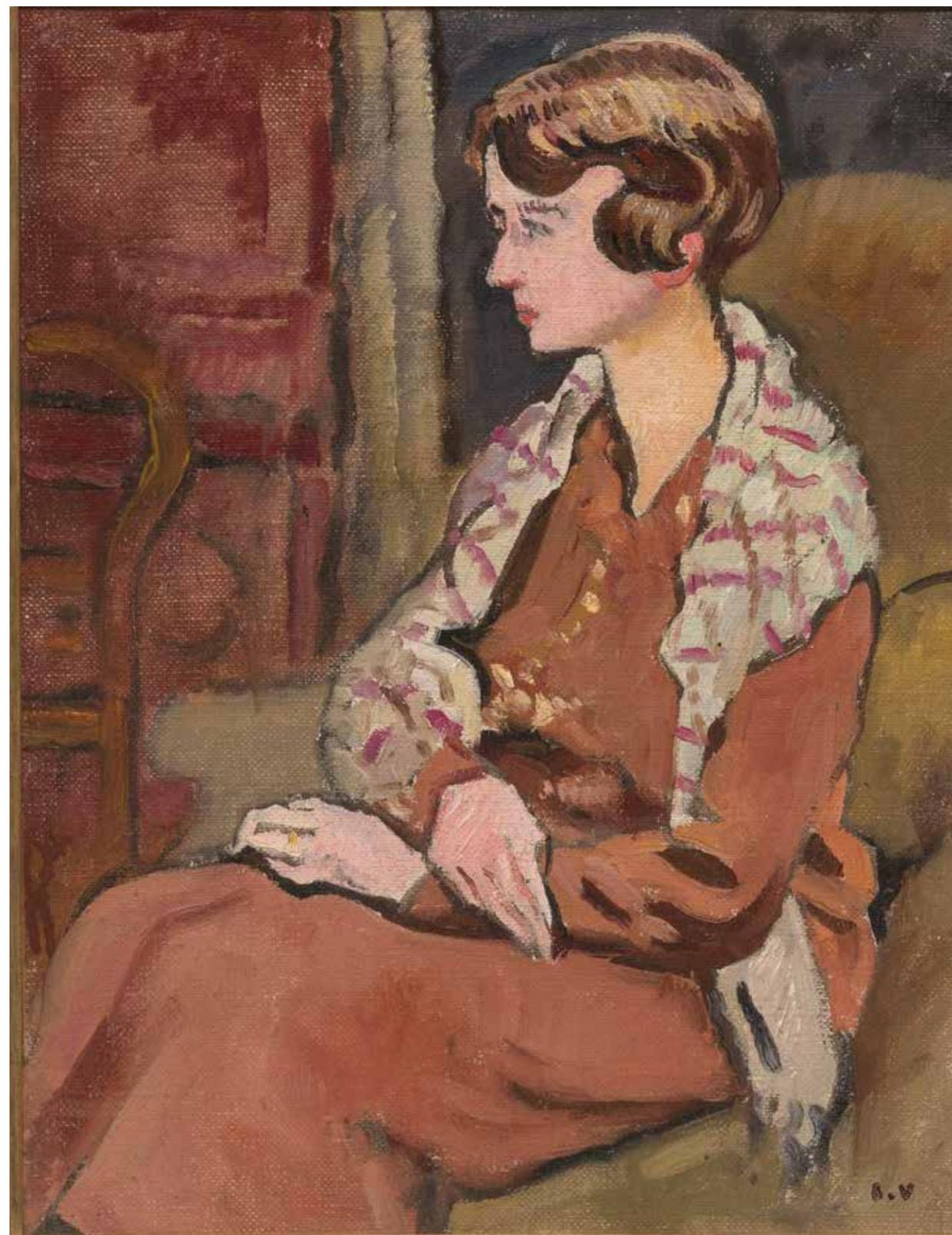
Louis Valtat was a contemporary of many members of the young group of artists who, in 1888, named themselves the Nabis. They included Pierre Bonnard, Édouard Vuillard, and Maurice Denis. Valtat met these artists when they all studied at the independent Académie Julian in Paris in the late 1880s. Valtat absorbed many of the same influences, though he never aligned himself with the group. A decade or so later he was similarly linked with the Fauves. In fact, it is difficult to label his work as belonging to a single style. The varied nature of Valtat's sources of inspiration, however, is not unique to the artist; as one writer has noted, "this profusion of references, this unstable combination of styles . . . is symptomatic of the crisis of identity that marked the end of the nineteenth century."¹

Nonetheless, many aspects of this portrait parallel the works of the Nabis. Most of the forms are defined by dark outlines within which color is applied in relatively flat areas with limited shading. This approach owes something to Cloisonnism, which was defined especially by the work that Paul Gauguin and Émile Bernard exhibited at the Café Volpini in Paris in June 1889. This method was picked up and extended in new directions by Nabis artists including Vuillard and Denis—indeed, it was Denis who wrote the following year that, "a painting, before being a war horse, a nude woman, or

some anecdote, is essentially a flat surface covered with colors assembled in a certain order."² In Valtat's composition, the sitter seems pressed against the picture plane while the chair, table, and doorframe behind her suggest almost no recession into depth, emphasizing the insistent flatness, and highlighting Denis's remark. The woman's scarf stands out as the only patterned element, adding some degree of volume and texture to the image while simultaneously underscoring the painting's material surface qualities. Although the scarf is comparatively subdued, it also recalls Vuillard's and Bonnard's richly patterned decorative surfaces.

Aside from numerous images of his wife, Suzanne, Valtat painted a limited number of portraits. The Kasser Mochary canvas is similar to *Woman with a Necklace (Portrait of Zette Dupont)* of 1925, both presenting the sitter in near- or full-profile on the right side of the composition, with a rectangular secondary element on the left. While the brushwork and colors of the present work are more restrained, they might suggest a somewhat earlier date than the Dupont portrait.

—S.L.



¹ Translated from Claudine Grammont, *Louis Valtat à l'aube du fauvisme*, exh. cat. (Lodève: Musée de Lodève, 2011), 24.

² Maurice Denis, translated from "Definition du néo-traditionalisme," *Art et critique 30* (1890), cited in Claire Frèches-Thory and Antoine Terrasse, *The Nabis: Bonnard, Vuillard, and Their Circle* (New York: Abrams, 1990), 22.

KEES VAN DONGEN

(FRENCH, b. CORNELIS THEODORUS MARIA VAN DONGEN,
HOLLAND, 1877–1968)

THE ROADSIDE CAFÉ

c. 1950
Oil on canvas
21.5 x 29"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

Kees van Dongen was a leading exponent of Fauvism, along with Maurice de Vlaminck, André Derain, Georges Braque, Raoul Dufy, Othon Friesz, and, most famously, Henri Matisse. With their “wild” pictures painted in vibrant colors, the rebellious group of artists caused a stir at the 1905 Salon d’Automne in Paris.

Born in the Netherlands but residing in Paris since 1899, van Dongen was an outsider even among the Fauves; he painted mainly sensuous portraits and nudes—taking his models from cabarets, vaudeville revues, circuses, and brothels—whereas most of his fellow Fauves preferred views of Paris. Apart from the denizens of the demimonde that van Dongen depicted, it was his erotically charged portraits in sumptuous impastos that attracted the public’s attention. The police removal of his painting, *Tableau*, from the 1913 Salon d’Automne, and his acquaintance with heiress, muse, and patron of the arts Marchesa Luisa Casati, contributed substantially to his meteoric rise in Paris social circles. Even today, van Dongen is regarded as the preeminent chronicler of that group during the dazzling 1920s. With the onset of the world economic crisis in the early 1930s, however, the artist lost most of his upper-class clientele.

Throughout his career van Dongen painted landscapes, although his oeuvre continued to be dominated by portraiture. *The Roadside Café* exemplifies a reversion to the motifs of his beginnings in the Netherlands, mainly landscapes in the style of the Hague School. The composition of *The Roadside Café* is rigidly geometric. Moving toward an abstract pictorial arrangement and built up of a few vertical, horizontal, and diagonal lines it does not evoke spatiality in the least. Only at the center and on the edges of the picture do details coalesce into a narrative, albeit an open-ended one. The presence of the figure is minimal in the composition; a man wearing sunglasses walks an English setter, while inside the café sit two children and two women. The figures are portrayed using the same angularity that defies spatiality.

On the whole, van Dongen has created a lively atmospheric quality in *The Roadside Café*. The vibrantly-luminous, contrasting colors exert a strong pull on the senses, and the mood is enriched by the energetic application of dabs of paint. Numerous sources and references may be identified in the painting. Animated, dynamic, and inviting, the picture draws its large, flat, simplified planes and the “high/low” elements from Synthetic Cubism, while the bold colors relate to Fauvism, although with a more mannered and controlled character. Indeed, the quasi-naïve landscape seems to prefigure scenes from French New Wave films, and makes more than a nod to American cool jazz and the proto-pop paintings of American artist Stuart Davis.

–T.G.



ANDY WARHOL

(AMERICAN, b. ANDREW WARHOLA, 1928–1987)

HEADS OF MEN;
also known as
GROUP OF MEN
1954

Ink on paper
11.25 x 9.25"
© 2014 The Andy Warhol
Foundation for the Visual
Arts, Inc. / Artists Rights
Society (ARS), New York

opposite:

A GOLD BOOK (IV.119)
1957

Offset lithograph on gold
paper, edition of 100
14.5 x 11.25"

© 2014 The Andy Warhol
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Andy Warhol is considered one of the most pivotal artists in American art history and one of the key figures of the Pop art movement. Warhol embodied the pluralistic contemporary world of the late twentieth century by blurring the lines between art, business, and life. He began his career as a successful commercial artist, a world that is intrinsically grounded in consumerism. Yet he swiftly moved from serving the commercial world to heralding its basic premises and promises of happiness through his art films, photographs, serigraphs, music, and writing.



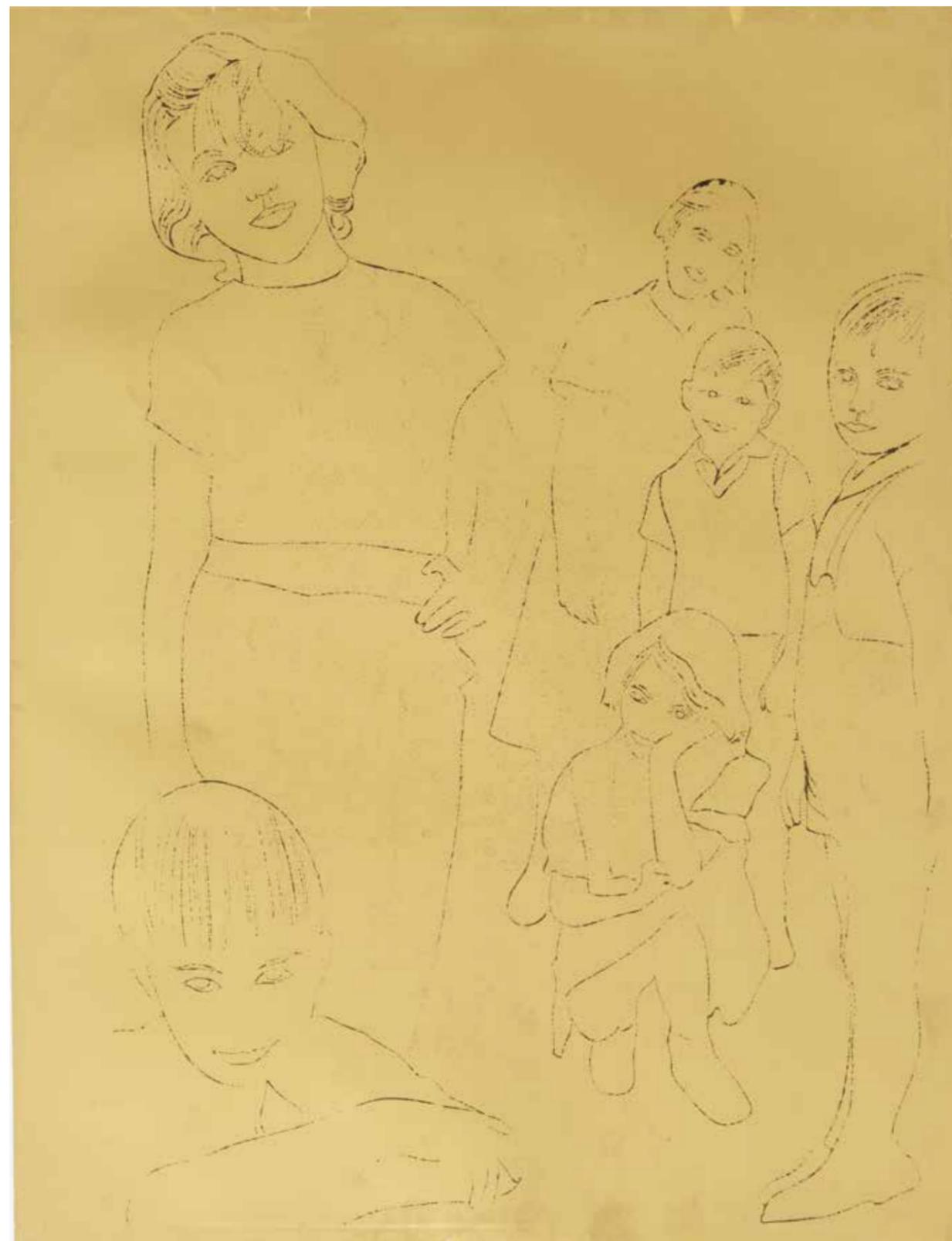
Warhol, born Andrew Warhola, grew up in Pittsburgh, Pennsylvania. While he was in grade school, he took free art classes at the Carnegie Museum, where he learned to draw. In 1945, he entered the Carnegie Institute of Technology (now Carnegie Mellon University), earning a Bachelor of Fine Arts degree in 1949. Upon graduation, he moved to New York to embark on a career as a commercial artist. From 1947 through the 1950s, he created illustrations for *Mademoiselle* and *Glamour* magazines, and shoe advertisements for

I. Miller.¹ Using a blotted line technique (a rudimentary form of printmaking), he created numerous sketches of people that occupied the bustling city of New York, as in *Heads of Men*. In the 1950s, he also created several self-published bound books including *A Gold Book*, which contains twenty-five photolithographs of sketches of people, flowers, and shoes, one of which is exhibited here.

In 1961, Warhol created his first Pop art paintings based on comic strips and advertising. These early experiments led to his famous “Campbell’s Soup Can” series followed by portraits of movie stars including Marilyn Monroe, Elvis Presley, and Elizabeth Taylor. However, not all his works are light-hearted revelries of popular culture. From 1962 until 1964, he created the “Death and Disaster” series of paintings, which depict haunting images of car accidents and electric chairs. At the same time, he began to work in film in both scripted and unscripted narratives and features. Warhol’s first exhibition of sculptures was held in 1964, in which he created hundreds of replicas of packing boxes for such household brands as Brillo and Heinz. Many of his ideas centered on the activity at his studio, named The Factory, where his inner circle of artists, musicians, poets, and other New York personalities interacted. There, Warhol created a traveling multimedia show called *The Exploding Plastic Inevitable*, featuring the Velvet Underground, a band that Warhol managed.

During the 1970s, Warhol created some of his most ambitious work, including monumental paintings, prints, and drawings of the leader of communist China, Mao Zedong. Throughout the 1970s and 1980s, he produced paintings, prints, photographs, and drawings, culminating in 1987 in the “Last Supper” paintings and a series entitled “Sewn Photos,” repetitious photographs of window displays, landscapes, body parts, and portraits stitched together into grid patterns.

—J.R.S.



MAX WEBER

(GERMAN, 1881–1961)

STANDING NUDE

1910
Charcoal, pastel on paper
9.5 x 3.5"

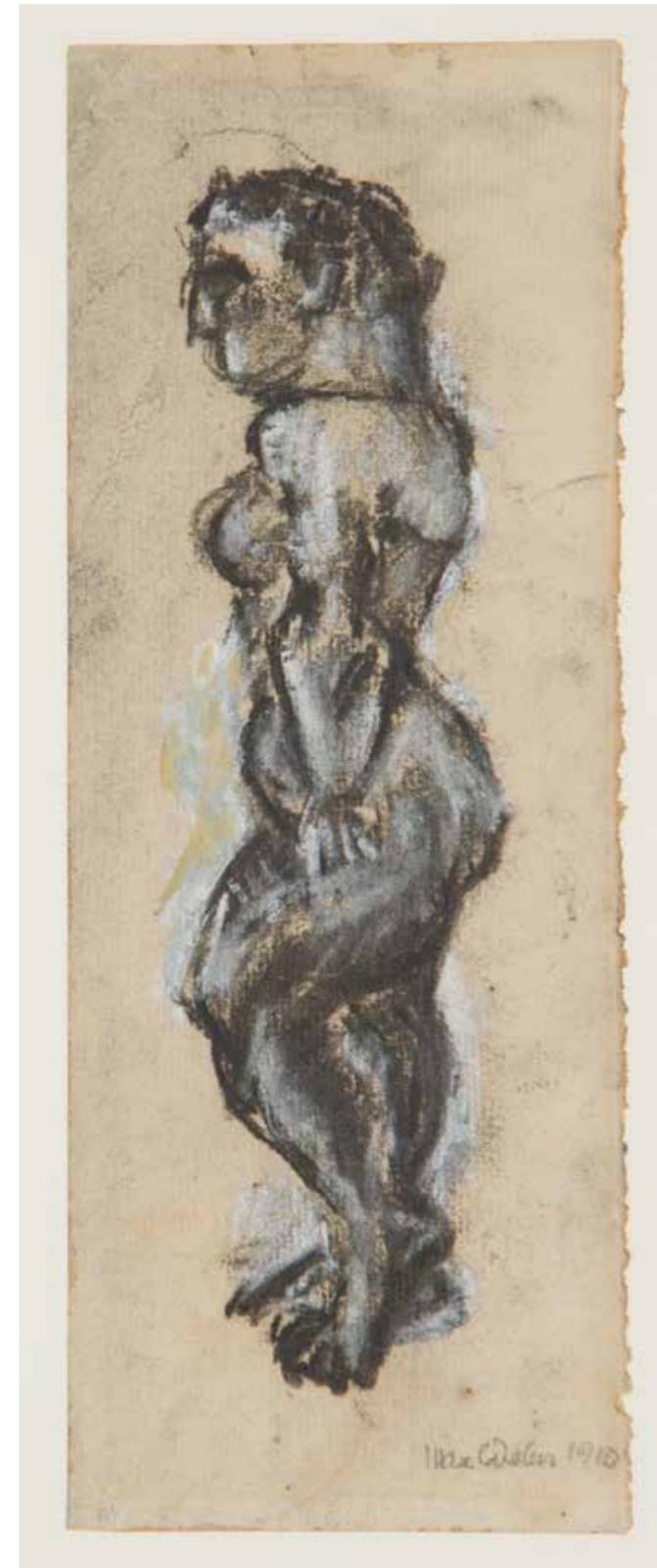
Max Weber was one of the first artists to convey the concepts of European Modernism to the United States. In 1905, after studying with Arthur Wesley Dow at Pratt Institute in New York, Weber moved to Paris. There he studied with Henri Matisse, attended exhibitions of the work of Cézanne and Gauguin, frequented salons at the apartment of Gertrude Stein, exhibited at the Salon des Indépendants and the Salon d'Automne, and observed first-hand the development of Fauvism and Cubism. More than three highly-formative years later, he returned to New York, bringing with him not only these exhilarating avant-garde concepts, but also paintings by Picasso and Rousseau, sculptures from Africa, and images by Cézanne and others, some of the first to be seen in the United States.

As a leading proponent of Modernism, Weber exhibited at Alfred Stieglitz's legendary Gallery 291 and became an influential member of his circle. Weber imbued his figures, landscapes, and still lifes with his unique and dynamic interpretations of the European Modernist movements, applying the brilliant coloration of the Fauvist palette to Cubist-inspired reductive forms. The Kasser Mochary drawing is dated 1910, the year after Weber's return to New York. The figure does not conform to the traditional notions of beauty. She exudes confidence and determination; she is muscular and powerful. The rendering is intentionally crude and expressive, and the heavy, rough outline is slightly offset, which, in combination with the white and ochre ghost-like shading, gives the body a sense of fluidity and movement.

Weber's work was not immediately embraced. One critic remarked that, "his small sketches of cities and landscapes do not betray any Fauvist wildness, but his early delineations of the figure certainly do. Rendered in a variety of non-naturalistic greens and mauves, the nudes are drawn in defiance of anatomical convention."¹ Another writer quipped, "grotesque profiles, enormous eyes, bodies like disjointed dolls, barbaric patterns in the place of landscapes—these are the elements of Mr. Weber's pictures, and their ugliness is appalling."²

As is often the case with vanguard artists, writers, and thinkers, after initial rejection, Weber's ideas were ultimately recognized and embraced by critics and curators, and his work was included in many of the important exhibitions on early Modernism in the United States. His exhibition at the Newark Museum in 1913 and his retrospective at New York's Museum of Modern Art in 1930 were both the first at those institutions to celebrate an American artist.

—J.S.



1 As quoted in Alfred Werner, *Max Weber* (New York: Abrams, 1975), 45.

2 As quoted in W. Jackson Rushing, *Native American Art and the New York Avant-Garde* (Austin: University of Texas Press, 1994), 44.

FRITZ WOTRUBA

(AUSTRIAN, 1907–1975)

KOPF / HEAD
1958
posthumous cast
1976–1977
Bronze, XLII
7 x 5 x 4.25"
© Fritz Wotruba
Privatstiftung, Vienna

opposite:
**KLEINE SITZENDE FIGUR /
SMALL SEATED FIGURE**
1952–1953
cast 1972–1973
Bronze, second state, VII
8.125 x 7.5 x 5"
© Fritz Wotruba
Privatstiftung, Vienna

While studying the precursors of early Modernism, most notably Aristide Maillol and Wilhelm Lehmbruck, around 1948 Fritz Wotruba began to render the human figure; from then on it would be his sole motif, though in abstract terms. Wotruba built up asymmetrical bodies from cubic forms that, over time, assumed a tectonic character. Proportionally, his sculptures recall the human figure, yet are also reminiscent of geological formations or architecture. The interlocking organic and geometric forms sometimes impart the look of ominous hybrids.

Although *Kopf* is less than six inches high, it adheres to the same design principle informing Wotruba's monumental work. The composition consists of three interlinked parts that differ in size and volume that do not coalesce into a recognizable head until they are perceived as a whole. With naturalistic proportions, ridges, grooves, and blocks transform into hair, nose, and sternum. The artist's deliberate eschewal of other details such as eyes, ears, and mouth lend *Kopf* a distinctly archaic expression, which points to Wotruba's study of non-European art, especially pre-Columbian figures.

While form dissolved under the influence of Art Informal and Abstract Expressionism in the art centers of Europe and the United States, Wotruba, remaining in Vienna, held true to the notion of the human figure constructed from cubes. Wotruba submitted a model in 1967 for reconstructing the church Zur Heiligsten Dreifaltigkeit in Vienna-Mauer, to be built by architect Gerhard Mayr in 1974–1975. To promote the construction project, he had planned to sell *Kopf* in an edition of 3,000.¹ Unfortunately, he did not live to see *Kopf* cast or the church built.

–T.G.

Fritz Wotruba's sculptures confront the viewer with a paradoxical impression. The blocky appearance seems at first to be nothing more than a mass of stacked cubes. It is only upon closer examination that the human figure is revealed, as with *Kleine sitzende Figur*, which discloses a figure sitting upright. Though abstract, it is recognizably structured, with naturalistic proportions and bodily references. Individual forms are spatially assembled to break open the heavy mass. The overall result is a seated figure constructed of discrete volumes. The figure seems at once to be fitted into a block and moving within, conveyed by innumerable surface convexities and concavities. The reticent rhythm of interrelated volumes and the lively modeling of the darkly-patinated surfaces reveal a sculpture that is not aimed at producing a figure in the traditional sense, but rather "figurations, configurations in the continual process of formation and deformation."² Wotruba produced the human form in simple poses—standing, striding, sitting, and reclining—thereby realizing his sculptural idea of the well-proportioned and harmonious tectonics of the body.

–U.H.



1 Of the intended 3,000, only 1,521 sculptures were actually cast.

2 Matthias Haldemann, "Zum künstlerischen Konzept des Spätwerks von Fritz Wotruba," in *Fritz Wotruba*, exh. cat. (St. Gallen: Erker Verlag, 1992), 28.

OSSIP ZADKINE

(FRENCH, b. BELARUS, 1890–1967)

**LA MÈRE ET L'ENFANT /
MOTHER AND CHILD**

1919–1920
Pen, ink on paper
14 x 9.875"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris

opposite:

**LE SCULPTEUR
(PETIT PERSONNAGE
MYTHOLOGIQUE) /
THE SCULPTOR (SMALL
MYTHOLOGICAL FIGURE)**

1941
Bronze, 6/6
18.125 x 7.125 x 8.675"
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris



Born in Vitebsk, now part of the Russian empire, the sculptor Ossip Zadkine moved to Paris in 1909. By studying the work of his avant-garde contemporaries he developed a distinctive formal idiom based on Cubist figurative abstraction, in particular the prismatic fragmentation and geometric restructuring that lent the human figure a tectonic character. However, Zadkine utilized the Cubist lexis only where it opened up “new opportunities for expression within the representation of the human being.”¹

In the mid-1920s, Zadkine began to include narrative details such as drapery and accoutrements in his sculptures as symbols of art and artist-related themes. In *Homo Sapiens*, 1933, Zadkine developed a mythical figure that was both sculptor and architect.² *Le Sculpteur*, related to this sculptural trope, is a seated male figure comprised of simplified forms and with altered proportions, most obviously the elongated torso and massive, columnar arms. A fragment of a Roman arch is affixed to the front of the figure, extending over his shoulder. On one side of the head is the linear representation of a face, while on the other is the capital of an Ionic column. The capital extends above the face and the volute forms a curl of hair. The neck is comprised partly of a second capital and partly of acanthus leaves from a Corinthian column. Most elements are affixed; only the columns forming the head and neck are integral elements of the body. The powerful hands hold a mallet and a chisel, and one hand rests on what appears to be a ball of clay. Also incorporated into the composition are calipers and other sculptors' tools.³

The sculpture is charged with symbolism. The round arch and the head-turned-capital imply the ideal unity of architecture and sculpture, as in ancient Greek art, as well as Zadkine's conceptual fusion of architect and sculptor in a mythical demiurge figure. The Ionic capital represents imagination in the creative process, while the round arch refers to the rational component of artistic practice, which, even in Cubism, he viewed as a method of “constructing the human object.”⁴ Hence, *Le Sculpteur* could be seen as a mythical idealization of Zadkine's own practice. It is fitting, therefore, that this bronze is titled *Personnage mythologique ou Le Sculpteur* in the Musée Zadkine catalogue.

Zadkine bequeathed his sculptural oeuvre and a large number of works on paper to city of Paris. Generally, his pen or pencil drawings were made in connection with potential sculptures, while watercolors, gouaches, and etchings were autonomous works. There are, however, graphic works that can be regarded as autonomous despite having emerged synchronously with sculptures. This may be the case with *Mother and Child*, based on the close affinities with Zadkine's 1918 marble sculpture, *Maternité*. The subject matter and poses are comparable. In the drawing, the woman's left arm is missing, the contour of her head is not complete, and her legs have been cut off just below the torso. Using Cubist reduction to give the body a rigid, architectural structure, primacy has been given to the outlining contour, which elucidates the proximity of the two body silhouettes.

–U.H.

1 Christa Lichtenstern, *Ossip Zadkine: Der Bildbauer und seine Ikonografie* (Berlin: Gebr. Mann, 1980), 75.

2 Lichtenstern, 106–114.

3 Lichtenstern regards the source of the architectural-fragment and figure combination as Giorgio di Chirico's *Archeologist* pictures. Lichtenstern, 110–111.

4 Ossip Zadkine quoted in Lichtenstern, 74.



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