



JAMES WARD PRESENTS

Seven Americans

A contemporary exploration of American Modernism

22ND JANUARY - 27TH APRIL 2024

jc gallery

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Introduction and acknowledgements

My colleagues and I are thrilled to unveil an exceptional exhibition showcasing American modernists who, each in their unique way, have profoundly influenced the trajectory of American art. We extend a warm invitation for you to take a deep dive into the stimulating minds of these artists, as we believe this exhibition to be our most compelling presentation of American modernism to date. With an exciting schedule of upcoming shows, we are eager to share our enthusiasm for bringing this era of American art to our esteemed collectors and friends, featuring many of these works for the first time in the UK and Europe.

This exhibition pays homage to a landmark show held by Stieglitz in 1925, titled 'Seven Americans'. Stieglitz's exhibition illuminated a diverse spectrum

of artistic styles and approaches, marking the emergence of abstraction in the early twentieth century. It stands as a testament to the multifaceted nature of modernism, propelling forward innovative ideas that would collectively shape the course of American art.

I would like to express my gratitude to Lilly Dawson, an immensely experienced specialist in Impressionist and Modern art, particularly within the realm of American modernism. Her eloquent essay serves as the ideal prelude to this exhibition and I sincerely hope you find pleasure in reading it.

On behalf of my colleagues and I, we invite you to engage fully with this exhibition and please do ask us any questions you may have regarding the works on view.

- James C. Ward

All ways are right: Stieglitz and the Seven Americans

by Lilly Dawson

Alfred Stieglitz was both a giant of 20th century photography and a relentless promoter of Modernism in America through three iterations of his New York galleries: 291 (1905-17), the Intimate Gallery (1925-29) and An American Place (1929-1946). Though there were others who advanced the same cause, it was this one man's determined and unique vision along with a passion for the importance of Modern Art that first gave it light in America.

291 was a pioneering center for the Modernist movement. Stieglitz worked tirelessly to promote the European avant-garde and his gallery became the first one in America to feature these artists consistently, featuring Rodin and Matisse in 1908, Cezanne in 1910 and Picasso in 1911.

In 1917, as a result of the First World War and finances, Stieglitz was forced to close 291, but he continued to organise what today we might call "pop-ups" to expose his artists's work, mostly held at the Anderson Galleries on Park Avenue. In 1925, Stieglitz secured Room 303 in the same building which became the Intimate Gallery, aka "The Room." With this second iteration of his business, he focused on getting photography recognized as an art form and vigorously promoted a small core of American artists including Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, Georgia O'Keeffe, Paul Strand and himself. Both Stieglitz's

photography and the work of these artists drew on the natural world, through their abstract sensibilities creating a marriage between the soul and nature.

In 1925, he organised a seminal exhibition with the unwieldy title: Alfred Stieglitz Presents Seven Americans: 159 Paintings, Photographs, and Things, Recent and Never Before Publicly Shown by Arthur G. Dove, Marsden Hartley, John Marin, Charles Demuth, Paul Strand, Georgia O'Keeffe and Alfred Stieglitz. Nearly a century later, the curator Malcolm Daniel would write of the show: "At the center is Stieglitz, a photographer of supreme accomplishment as well as America's greatest champion of photography and modern art... through the seminal journals he edited and his succession of galleries, Stieglitz introduced the American public to the new century's most advanced examples of photography, Parisian avant-garde art, and American painting. In turn, he helped shape the course of Modern American art, both the public appetite for it and the critical response to it." (1.)

Through tireless promotion, writings and exhibitions like "Seven Americans," Stieglitz would not only make his group among the leading contemporary artists of their day, but also establish their lasting influence upon future generations. Stieglitz refocused Paul Strand's eye and both, in turn influenced Ansel Adams. In the late 1940s, 'Look' magazine declared John Marin "Artist No. 1" and upon his death was hailed for his impact upon the evolution of modern art and his influence upon the next generation of Abstract Expressionists such as Jackson Pollock and Willem de Kooning. Demuth, Dove and O'Keeffe brilliantly translated the subjective experience of their

surroundings in abstracted applications of color and form sharing a kinship with color field pictures by Mark Rothko and Helen Frankenthaler.

Alfred Stieglitz (1864 - 1946)

Spurred by the start of his relationship with O'Keeffe in 1917, Stieglitz recommenced work on his own photography. He included in "Seven Americans" some of this new work titled Equivalents. It would soon be considered one of the most innovative and important contributions to the field of photography and its acceptance as an art form.

In 1922, he turned his attention to the environs of Lake George in upstate New York, and particularly the sky and clouds there. With a small 4 x 5 inch handheld camera he captured evocative images of the clouds. The resulting photographs were spontaneous, emotional and without orientation, inscribed by Stieglitz on the verso "all ways are right," meaning they could be hung on the wall in any orientation. Curator Carol Troyen described them thusly: "With no horizon and no marker to suggest scale, these images were both disorienting and liberating. They were revolutionary, and, despite their clear roots in the natural world, abstract." (2.)

John Marin (1870 - 1953)

The master watercolorist John Marin responded to both urban and rural locales, capturing equally well the pulsating and frenetic atmosphere of Manhattan skyscrapers and the jagged coastline and turbulent seas of Maine. A Stieglitz

favorite, he would hold annual exhibitions of Marin's work between 1909 and 1950. His dynamic, playful and masterful manipulation of abstraction and realism in both watercolor and oil earned him a retrospective at The Museum of Modern Art in 1936. In some ways one could say Marin and Stieglitz were manipulating their two mediums to the same effect: with lens and watercolor; both captured the free flowing and boundless energy in the skies and seas.

This handling is evident in both early and later works by Marin, as seen in 'Sunset', 1914, painted the first year Marin visited Maine and likely one of the artist's earliest depictions of its rugged coast, a landscape that seized his imagination and inspired images for the remainder of his career. A double-sided work, it is almost a diorama view of the coast (recto) in front and hills (verso) behind. As seen in his later work on paper, Blue, Grey Sea, Cape Split from 1939, the picture becomes much more abstract, dominated by jagged rocks, outlined in black and placed in angular juxtapositions. The immediacy imparted by the medium of watercolor and graphite is much more assured, rendering energetic ocean swells that emit a sublime sense of place and atmosphere.

Charles Demuth (1883 - 1935)

A leading Precisionist painter, Charles Demuth was the other master watercolorist featured in "Seven Americans." Like Marin, Demuth succeeded in promoting watercolor as a modern medium though with quite a different aesthetic approach. 'Cyclamen', 1918 was painted at the height of Demuth's exploration of the medium, having discovered it during a trip

to France, creating floral and figurative works heavily influenced by Cezanne. Demuth was drawn to the sensual and natural beauty found in nature, and returned to floral subjects throughout his career.

Here he captures the essence, grace and fragility of the flower, bolstered by his modern practice of asking both color and its absence, the negative space of blank paper, to create solid compositional forms. Each blossom is highlighted by a concentrated center of red whose wash delicately fades to paper. Any sense of place is eradicated against the blank background, thereby maximizing the minimalist approach to the composition. This modern approach was dynamic and unparalleled.

Arthur Dove (1880 - 1946)

Having met as early as 1909, Stieglitz championed Arthur Dove's work throughout his lifetime and secured major patronage for the artist from Duncan Phillips, founder of the Phillips Collection (Washington, D.C.). Stieglitz concentrated his support predominantly from 1921 on with inclusion in "Seven Americans," a 1926 solo exhibition, and yearly exhibitions at An American Place. Dove was absolutely taken with Stieglitz's 'Equivalents' illustrating the ability of photography to be abstract and bought two for himself.

Much like Stieglitz's small images, Dove adopted a small but equally powerful scale in his own watercolors. As one of the first to promote non-figuration in his art, he created a body of watercolors evoking the abstract in nature, fluctuating

between realistic and extreme organic abstractions. Both represented the ephemeral experiences of nature as seen in 'The Other Farm', 1934 an almost cubist rendition of an agricultural landscape with applied layers of colored forms, anticipating color field painting with its broad swaths of yellow landscape and brown and red buildings. Later works such as Landscape, 1941 were inspired by the new locale of his family farm in Geneva, New York causing a push towards even greater abstraction in his work with organic shapes, bold outlines and unexpected color schemes.

Joseph Stella (1877 - 1946)

Though not a member of the Stieglitz Circle, but rather friends with Alfred and O'Keeffe, Italian born Joseph Stella was a pioneering modernist whose aesthetic paralleled those shown in "Seven Americans," finding spirituality in the modern world. Stella's early pictures were dynamic masterworks, lauded for their futurist-inspired aesthetic featuring the industrial and bustling landscape of New York, glorifying such locales as the Brooklyn Bridge and Coney Island.

As much as the urban world fascinated him, Stella was also a bit of a nomad, living in both America and Italy for the next 24 years. In 1919, he looked more to the natural world of floral and fauna to express ideas of spirituality. The Italian landscape and memories of religious processions through its towns, coupled with visits to the New York Botanical Gardens and an admiration for 14th and 15th century Italian and Flemish painting, inspired new images. Stella painted the large-scale oil Tree of my Life in 1919 (Art Bridges),

a triumph of nature melding modern European aesthetics with lyrical passages of color and light in a fantastical and symbolic natural environment. A grand and gnarled olive tree symbolizing the effect of life's temptations is surrounded by a vibrating floral and fauna landscape, all enveloped by a bright blue sky.

Stella executed exquisitely drawn studies in preparation for this painting and the present, Tropical Foliage Study, 1919 shows his deftness with foliage and color application, which appears strikingly similar to a multicolored tropical leaf found in 'Tree of my Life'. Soon after, Stella painted a more stylized still life, 'Rose and Angel' c. 1920, including a deftly depicted rose alongside what could be a 'momento mori' of Italy with the ceramic vase and angel.

Arthur B. Carles (1882 - 1952)

Arthur Carles was a leading American modernist, living mainly in Philadelphia, teaching and promoting modernism with exhibitions of the avant-garde. Studying in Paris for three years from 1906, he was greatly influenced by the Fauves and the Post-Impressionists, and socialized with avant-garde society including the collectors Gertrude and Leo Stein. Though not formally a part of the Stieglitz Circle, he was friends with Stieglitz and, in 1912 he was given his first solo exhibition at 291. Of Carles' work in this exhibition, critic Paul Haviland wrote: "Experimental as these canvases are, they reveal a born colorist and communicate the sense of joy which the artist must have felt in contriving his combinations of tones, a youthful, boisterous joy, possibly, but wholesome and full of strength and vitality." (3.) In

1913 he exhibited at the revolutionary Armory Show.

Nudes and still lifes, crafted in myriad styles from realism to abstraction, featured prominently in Carles' oeuvre. His nudes, painted predominantly in the 1920s were influenced in color and technique by Matisse and Cezanne. His model and muse in many of these paintings was a red-headed French girl Angele, who was persuaded to model for Carles by his daughter, Mercedes. In 'Reclining Nude', c. 1920 the artist applies an energetic brushstroke to apply a nuanced palette with highlights of light and shadow, exhibiting a sensorial and abstract depiction of his subject. The painting was owned by Mercedes who herself became a dynamic abstract painter in her own right and founder in 1964 of the New York Studio School.

The pioneering work of these seven influential artists, created in the early to mid 20th century, is often cited as a significant influence by artists and critics alike in the continued evolution of abstraction in the postwar period.

NOTES:

M. Daniel, Stieglitz, Steichen, Strand - Masterworks from the Metropolitan Museum of Art. New York: Metropolitan Museum of Art, 2010, p. 9.

C. Troyen, "Seven Americans: Equivalence in American Modernism," in 'Seven Americans', exh. cat., New York: Bruce Silverstein Gallery, 2012, p. 3.

Paul B. Haviland, "Arthur B. Carles Exhibition," Camera Work 37 (January 1912): 47.

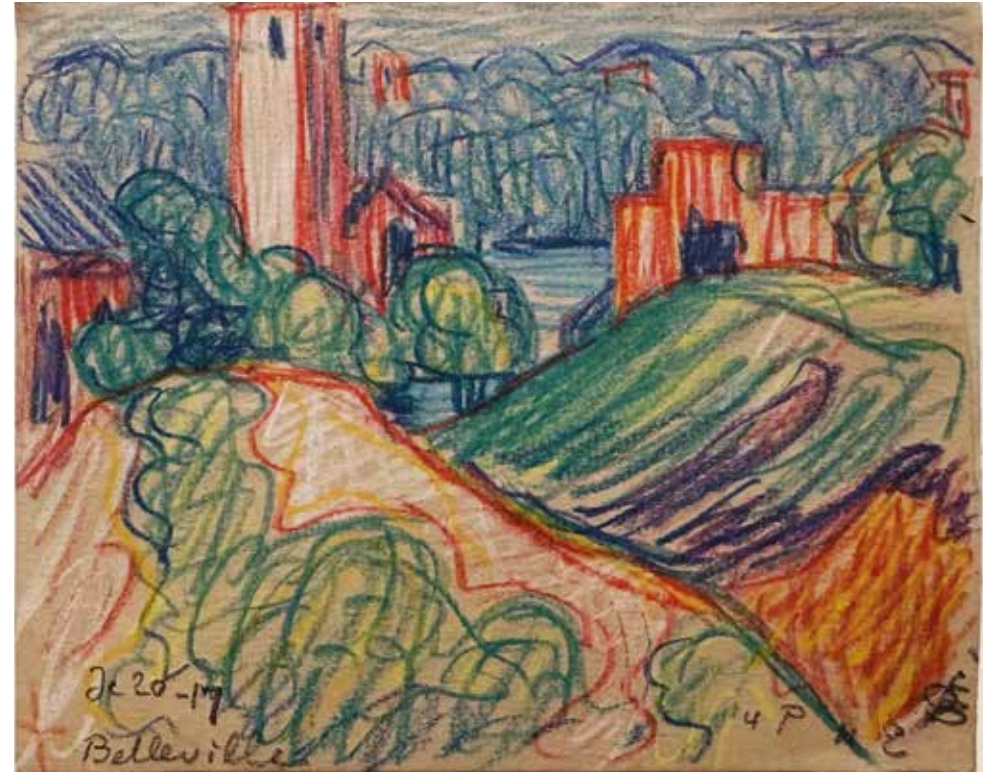
Oscar Bluemner

Belleville, NJ, 1917

Crayon on paper

12.1 x 15.2 cm (4.75 x 6 in)

Hand-signed by artist. Artist's monogram lower right corner in graphite. Dated and titled lower left corner in graphite.
(1300001)



PROVENANCE:

Sid Deutsch Gallery, NY;
Private Collection;
Madron Gallery, Chicago, IL;

DESCRIPTION:

The Modernist painter Oscar Bluemner was born in Hanover, Germany, in 1867. As a young man, he followed in the architectural careers of his father and grandfather. In the early 1880s, he studied architecture and painting at the Royal Academy of Design in Berlin and then traveled to America, hoping to receive an architectural commission with the World Exposition in Chicago in 1893. Finding little success there, he went to New York, where he began to paint, and his work was well received under the sponsorship of Alfred Stieglitz.

In 1916, the artist was included in the prestigious Forum Exhibition of Modern American Painters in New York, and shortly thereafter, he moved to New Jersey, first settling in Bloomfield and then relocating in 1924 to Elizabeth. During the first eight years of this long period in New Jersey, the artist suffered incredible poverty and was forced to rework earlier paintings, as he could not afford fresh canvas.

Nevertheless, he was submerged in his art, sketching almost daily and reading numerous books on theory that ranged from Oriental and Symbolist aesthetics to the visionary philosophies of Henri Bergson, Claude Bragdon and Oswald Spengler.

Bluemner's own words best describe his work from this period: "I prefer the intimate landscape of our common surroundings [for] we carry into them our feelings of pain and pleasure, our moods . . . I am unable to let the simple objects of a scene, a house, a tree, a sky or water be my actors . . . and use shapes resembling theirs to correspond to the respective tones of any personal color theme my imagination conceives. That is, I do not paint an "impossible" nature, but rather an aesthetically-psychologically possible *free creation* for play upon the spectator's soul."

In 1926, Bluemner's wife Lina died suddenly, and this tragic event prompted him to move with his children to South Braintree, Massachusetts. There, at the age of fifty-nine, the artist entered the final and most prolific phase of his career during which he explored male and female principles, attempted to identify the various dimensions of experience (the physical, the emotional/intellectual/ and the spiritual), and searched for transcendental truths revealed through the senses and the psyche. These late works are among the artist's most complex. Nevertheless, the 1930s witnessed a decline in the artist's health and an increasing sense of private desperation that coincided with the national crisis of the Depression. In 1938, Bluemner committed suicide.

This drawing titled 'Belleville, NJ' was created after the artist decided to pursue painting full time, instead of his first passion, architecture. The description of the drawing inscribed on the verso in graphite seems to be notes the artist created for possible future work based on the drawing.

Arthur B. Carles

Reclining Nude, c.1920

Oil on canvas
81 x 130 cm (32 x 51 in)
Signed 'Mercedes Matter' on verso
(1230001)



PROVENANCE:

The artist's estate;
Mercedes Matter, the artist's daughter, by descent;
Michael Altman Fine Art, New York;

EXHIBITIONS:

New York, TEFAF, May 4-8, 2018

DESCRIPTION:

Arthur Beecher Carles (1882–1952) is among the artists attributed to the development of American modernism. Known for his daring use of colour and gestural bravura, Carles embraced the dynamism of life in the twentieth century.

Carles was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts with William Merritt Chase, Cecilia Beaux, Hugh Henry Breckenridge, and Henry McCarter. He lived in Paris for extended periods of time where he became interested in French Impressionism and modernism. In Paris, Carles interacted with major figures in the French avant-garde, often visiting the artistic gatherings in the circle of Gertrude and Leo Stein.

Carles' work was included in exhibitions at Alfred Stieglitz's Gallery 291 in New York, and at the seminal Armory Show of 1913. The Armory Show was the first major exhibition in America that drew together progressive European and American artists, and introduced the American public to new modernist styles. Carles became a passionate advocate for modern art in Philadelphia. He taught art at the Pennsylvania Academy of Fine Arts from 1917-1925 and encouraged modernist theories and techniques to his students. In 1920–21 he organised and co-curated exhibitions at PAFA featuring Pablo Picasso and Henri Matisse, as well as American modernists who were influenced by Post Impressionism and Cubism. These exhibitions attracted huge crowds and much press, with conservative critics decrying "the crazy, extremist" art. In 1923, Carles and Henry McCarter persuaded Albert C. Barnes to exhibit his art collections at PAFA, an exhibition that incited violent criticism, and ultimately provoked Barnes to restrict visitation to his private collection.

Carles' own work emphasised the use of colour as the basis for compositional structure, a manner that made his paintings vibrant and strong. By synthesizing colour and abstraction with bold, forceful brush strokes, Carles' painting foreshadowed Abstract Expressionism. In 1941, Carles suffered a debilitating stroke and was unable to paint, spending the rest of his life in a wheelchair. Carles' work is in the collections of numerous national and international museums, including The Museum of Modern Art. Arthur Carles died in 1952.

The present work titled 'Reclining Nude', examples Carles' sweeping tones of colour to represent mood and atmosphere against his figurative muse. The dark softness surrounding the figure gestures towards a seductive manner, while the large proportions of the canvas pull the viewer in towards the feeling of a private scene.

Charles Demuth

Cyclamen, 1918

Watercolour and pencil on paper
35.5 x 25.4 cm (14 x 10 in)
Signed C. Demuth and dated 1918, lower left
(1270001)



PROVENANCE:

Knoedler & Co., New York;
Phillip A. Bruno, New York, acquired directly from the above, 1952;

EXHIBITIONS:

New York, Finch College Museum of Art, 'The Josephine and Phillip A. Bruno Collection', November 23, 1965 – January 9, 1966, p. 8; 27, no. 41, illus. (this exhibition traveled to Saint Paul, Minnesota, The Saint Paul Art Center, March 3 – May 15, 1966)

Tulsa, Oklahoma, Philbrook Art Center, 'Painters of the Humble Truth: Masterpieces of American Still Life, 1801–1939', September 27, 1981 – July 4, 1982, pp. 261–262, no. 11.9, illus.

LITERATURE:

Thomas E. Norton, ed. *Homage to 'Charles Demuth: Still Life Painter of Lancaster'* (Ephrata, Pennsylvania: Science Press, 1978), p. 86, illus.

DESCRIPTION:

Born in Lancaster, Pennsylvania, Charles Demuth enjoyed a financially secure childhood.[i] He took classes at Drexel Institute in Philadelphia from 1903 until 1905, when he transferred to the Pennsylvania Academy of the Fine Arts and studied under Thomas Anshutz until 1910. Following a brief visit to Paris in 1907, he returned to the city in December 1912 to continue his artistic training at the Académie Moderne with independent study at the Académies Colarossi and Julian.

In Paris, Demuth met Marsden Hartley who introduced him to the writer Gertrude Stein and her brother, Leo, who were influential critics and collectors of European Modern art. Known for their Saturday salons for artists and writers, the Steins introduced Demuth to European Modernism, and their home was hung with works by Pablo Picasso, Paul Cézanne, and Henri Matisse, among others. During these early years, Demuth painted flower and figurative watercolors that reflected his interest in Modernism. He was particularly influenced by the Art Nouveau illustrations of Aubrey Beardsley, and in subject matter, he also began to focus on the nightlife of Paris and New York.

In 1914, upon his return to the United States, Demuth became involved with a group of avant-garde artists and writers in New York City known as the Arensburg Circle. It was through this association that he first met Marcel Duchamp, a major artist of the Dada movement.[ii] That year, Demuth had his first solo exhibition at the Daniel Gallery, where he would show until the gallery closed in 1932. The following years were filled with artistic creativity, and the young artist also began a series of book illustrations for Emile Zola's novels. He continued to find inspiration in New York's jazz clubs, especially in the vaudeville dancers, and explored other figurative watercolors with circus, nightclub, café, and Greenwich Village bathhouse themes. Flowers, especially as a mode to explore color, also became an important part of his artistic practice beginning in 1915. The current example dates to this period where the artist

manipulated both the floral motifs and the area surrounding them to create variations in color intensity, tone, and pattern. In 'Cylamen', the pencil sketch of the plant and flowers is fully rendered, and the majority of the composition is painted in watercolor. The contrast of warm and cool hues, as well as positive and negative space, result in a dynamic work, where the focus is on the visual expression of "introspection and emotional experience" rather than the details of the still life.[iii]

In 1922, after a severe diabetic attack left him physically weakened, Demuth moved to his mother's house in Lancaster, where he maintained a small studio on the second floor. His health had been poor starting from a very young age, as he suffered from a lame foot as a boy, and as an adult, from chronic diabetes. While recuperating there over the next several years, he continued to create still life paintings in watercolor. Flowers from his mother's garden and fruits and vegetables from the local Pennsylvania Dutch farmer's markets comprised his chief subject matter.

'Cylamen' comes from the collection of Phillip A. Bruno. Born in Paris, Bruno attended Columbia University in New York, where he studied art history and architecture. His first position as a gallery assistant at Weyhe Gallery led to a life-long pursuit as a collector and art dealer. He was Director of Grace Borgenicht Gallery for five years followed by World House Gallery, co-director of Staempfli Gallery from 1960 until 1989, when he moved to Marlborough Gallery, where he remained until his retirement in 2007. He sold and collected both European and American Modernist artists and his clients included Joseph Hirshhorn, Roy Neuberger, and Duncan Phillips, among others.[iv]

[i] For information on Demuth, see Barbara Haskell, 'Charles Demuth' (New York: Whitney Museum of American Art in association with Harry N. Abrams, 1987)

[ii] Members included the painter Francis Picabia and the writers Carl Van Vechten and Wallace Stevens, among others. Haskell, p. 36

[iii] *Ibid.*, p. 52

[iv] <https://www.aaa.si.edu/collections/interviews/oral-history-interview-phillip-bruno-15648>
Accessed December 1, 2021

Arthur Dove

Landscape, 1914

Gouache and ink on paper

12.7 x 17.8 cm (5 x 7 in)

Signed (lower center)

(1200003)



PROVENANCE:

Aline Dove (the artist's daughter-in-law; acquired as a gift from the artist);
Estate of the artist;
Terry Dintenfass, Inc., New York;
Acquired from the above in 2003 by a private collector;
Acquired by JC Gallery;

EXHIBITIONS:

New York, An American Place, 'Arthur Dove', March 1943

Arthur Dove

The Other Farm, 1934

Watercolour and ink on paper
12.7 x 17.8 cm (5 x 7 in)
Signed Dove (lower center)
(1200002)



PROVENANCE:

Acquired from a private New York collection;

DESCRIPTION:

Arthur Dove grew up loving the outdoors on a farm; however, his father was a very successful businessman who owned a brickyard and expected Arthur to become wealthy. Dove's parents were upset at his choice to become an artist instead of a more profitable profession that his Ivy League degree would have enabled, and they would prove unsympathetic to the difficulties that came with a career in art.

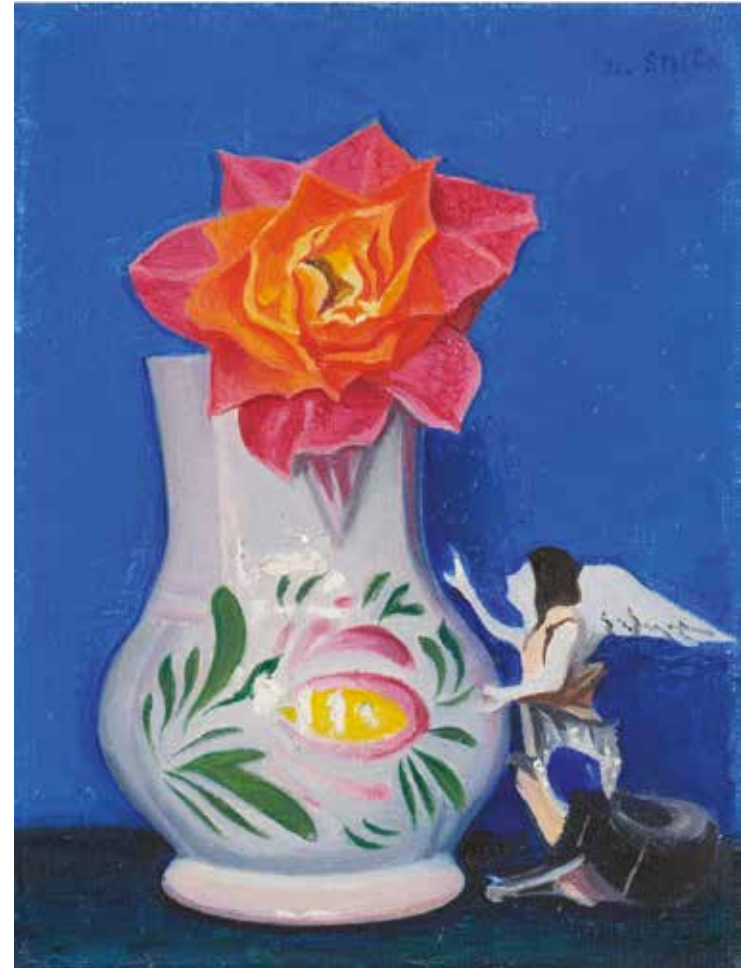
Joseph Stella

Rose and Angel, c.1920

Oil on canvas

30.5 x 22.86 cm (12 x 9in)

Signed Jos Stella (upper right); signed Joseph
Stella (on the stretcher)
(1260002)



PROVENANCE:

Rabin and Krueger, Newark, New Jersey;
Acquired from the above 'circa' 1960 by the Estate of Angela Gross Folk;
Acquired by JC Gallery;

Joseph Stella

Tropical Foliage Study, 1919

Colour crayons on cream wove paper

16.5 x 24.5 cm (6.5 x 9.75 in)

Signed in pencil, lower right recto
(1260001)



PROVENANCE:

Thomas Brown Wilber, New Jersey;
Swann Auction Galleries, New York, June 4, 2009, sale 2182, lot 131;
Janet Lehr Fine Arts, New York;
Private collection, New York;

John Marin

Sunset, 1914

Watercolour on paper
40 x 48 cm (15.75 x 19 in)
Signed Marin and dated 14 (lower left)
(1180002)



PROVENANCE:

The artist;
Weyhe Gallery, New York;
Acquired from the above in 1931 by previous owner;

EXHIBITIONS:

New York, Whitney Museum of American Art, Watercolors, Drawings, Prints from the Permanent Collection, 1932
New York, Whitney Museum of American Art, Summer Exhibition: Paintings, Sculpture, Prints and Watercolors, 1933
New York, Cosmopolitan Club, 1934
Venice, Italy, XIX Esposizione Biennale Internazionale D'arte, 1934, no. 80, p. 336, illustrated
New York, Whitney Museum of American Art, Sculpture, Paintings and Prints from the Permanent Collection, 1935
San Francisco, M.H. de Young Memorial Museum, Exhibition of American Painting, 1935
New York, Whitney Museum of American Art, Recent Acquisitions, 1937
Boston, E.T. Slattery Company, Contemporary American Painting, 1937, no. 47, n.p.
New York, Whitney Museum of American Art, Summer Exhibition: Sculpture, Paintings and Watercolors from the Permanent Collection, 1937, no. 95, n.p.
Minneapolis, Minnesota, The St. Paul Gallery and School of Art, Fifty Contemporary Paintings and Watercolors from the Permanent Collection of the Whitney Museum of American Art, 1940
New York, Whitney Museum of American Art, Exhibition of Paintings, Sculpture, Watercolors, 1940
Buenos Aires, Argentina, Museo Nacional de Bellas Artes; Bogota, Colombia; Buenos Aires, Argentina; Caracas, Venezuela; Havana, Cuba; Lima, Peru; Mexico City, Mexico; Montevideo, Uruguay; New York, New York; Quito, Ecuador; Rio de Janeiro, Brazil; Santiago, Chile (exact venues unknown), Pioneers of Modern Art in America, 1941
Portland, Oregon, Portland Art Museum; South Hadley, Massachusetts, Mount Holyoke College; Minneapolis, Minnesota, University of Minnesota; Rochester, New York, Rochester Memorial Art Gallery; Roanoke, Virginia, Hollins College, Fifty Watercolors from the Collection of the Whitney Museum of American Art, 1942-43
Reykjavik, Iceland, Office of War Information, 1944
Minneapolis, Minnesota, The Walker Art Center; Detroit, The Detroit Institute of Arts; Brooklyn, The Brooklyn Museum, American Watercolor and Winslow Homer, 1945, n.n., p.68, illustrated
Utica, New York, Munson-Williams-Proctor Institute, John Marin, Watercolors, Oils, Prints and Drawings, 1951, no. 4
Hempstead, New York, Hofstra College, Contemporary Americans, 1953
Boulder, Colorado, University of Colorado, Exhibition of Paintings, 1953
Vancouver, British Columbia, Vancouver Art Gallery, 1955
Waterville, Maine, Colby College; Brunswick, Maine, Bowdoin College; New Britain, Connecticut, The New Britain Institute Art Museum, Twentieth Century American Paintings, 1958
Katonah, New York, Katonah Gallery, John Marin Exhibition, 1959
Cedar Rapids, Iowa, Coe College, Fine Arts Festival, 1959
New York, Downtown Gallery, American Abstractions, 1903-1923, 1962

Columbia, South Carolina, Columbia Museum of Art, Ascendancy of American Painting, 1963, no. 49, p. 5, illustrated
New York, Whitney Museum of American Art; St. Louis, City Art Museum of St. Louis; Cleveland, The Cleveland Museum of Art; Philadelphia, The Pennsylvania Academy of the Fine Arts; Chicago, The Art Institute of Chicago; Buffalo, Albright-Knox Art Gallery, The Decade of the Armory Show, New Directions in American Art 1910-1920, Sixth Loan Exhibition by the friends of the Whitney Museum of American Art, 1963-64, no. 60, p. 73
New York, Whitney Museum of American Art, American Art of the Twentieth Century, 1967
New York, Whitney Museum of American Art, Twenty-Four 20th Century Americans, 1967
Holmdel, New Jersey, Monmouth Museum, Modern Sculpture from the Whitney, 1969
Katonah, New York, The Katonah Gallery, Alfred Stieglitz and His Circle, 1971
New York, Whitney Museum of American Art, The 20th Century: 35 American Artists, an Exhibition of Works from the Permanent Collection, 1974
New York, Whitney Museum of American Art, Circa 1910, 1977
Charleston, South Carolina, Gibbes Art Gallery; New York, Whitney Museum of American Art, Tradition and Modernism in American Art: 1900-1930, 1978-79
New York, Whitney Museum of American Art, A Mirror of Creation: 150 Years of American Nature Painting, 1981, no. 34, p. 41, illustrated
Portland, Oregon, Portland Museum of Art, John Marin in Maine, 1985, no. 6
Washington, D.C., National Gallery of Art, Modern Art and America: Alfred Stieglitz and His New York Galleries, 2001, no. 244, illustrated in color
New York, Whitney Museum of American Art, Highlights from the Permanent Collection: From Hopper to Mid-Century, 2000-06

LITERATURE:

Lloyd Goodrich & John Baur, American art of our century, New York, 1961, n.n., p. 36
Sheldon Reich, John Marin: A Stylistic Analysis and Catalogue Raisonné, vol. II, Tucson, Arizona, 1970, no. 14.67, p. 399
Julie Johnson & Donald Hollenbeck, Yellow Level (11th grade), Evanston, Illinois, 1984, p. 748, illustrated in color
Whitney Museum of American Art, History, Purpose and Activities, with a complete list of works in its permanent collection to January, 1935, New York, 1935, p. 20
Whitney Museum of American Art, History, Purpose and Activities, with a complete list of works in its permanent collection to January, 1937, New York, 1937, p. 27

DESCRIPTION:

Maine became an important muse for Marin during his summer vacations, which is exemplified in the present work 'Sunset'. Marin first visited Maine in 1914, meaning 'Sunset' was one of his first (of what was to become many) in a series of seascapes based there. This period was significant due to the abstract shorthand he developed over this time; it substituted a more representational style. The way Marin painted the same subject from the same viewpoint but created very different images suggests that the nature of how one sees their subject was deeply important to Marin. This work was brought by the Whitney Museum in 1931 and was exhibited in multiple important exhibitions until it's decommission.

John Marin

Blue, Grey Sea, Cape Split, 1939

Watercolour and graphite on paper
40.64 x 53.34 cm (16 x 21 in)
Signed Marin and dated 39 (lower right)
(1180001)



PROVENANCE:

The Downtown Gallery, New York;
Acquired from the above in 1952 by previous owner;

EXHIBITIONS:

Ithaca, Herbert F. Johnson Museum of Art, 'The David M. Solinger Collection: Masterworks of Twentieth Century Art', 2002-03, p. 110, illustrated.

LITERATURE:

Sheldon Reich, 'John Marin: Catalogue Raisonné', vol. II, Tucson, 1970, no. 39.5, p. 696, illustrated.

DESCRIPTION:

Paintings of this period for Marin were incredibly robust, considering he was a man in his sixties. The excitement and vigour in these works show how invested Marin was in his subjects and how vital painting was to his character.

Marin mentioned in a letter to Stieglitz that working between watercolour and oils helped him get closer to and understand his subjects better. A dialogue between the immediacy of watercolour and the slower pace of oils allowed Marin to take in his landscapes with a more dialectical human approach.

The background of the entire page is an abstract artwork. It features large, organic, overlapping shapes in shades of red, green, and black. The shapes are defined by dark, irregular outlines, giving the impression of a textured, layered composition. The overall effect is one of dynamic energy and modernist abstraction.

JC Gallery located in Mayfair, London, is the first European gallery to specialise in American Modernism. Focusing on works produced between 1900-1950, we exhibit carefully selected artists such as Arthur Dove, Stuart Davis, Thomas Hart Benton, Richard Pousette-Dart, John Marin, Joseph Stella, Georgia O'Keeffe and Edward Hopper whose work unwound their European counterparts to reform a distinctly American vision of modernity.

As part of the gallery's practice, each work we claim is inspected and treated by a conservator to ensure the artworks we offer are guaranteed to be clean and healthy in safe framing.

We promote a strict schedule of programming in the gallery, online and at leading art fairs. The gallery's shows aim to provide a clear and connected intellectually driven showcase of artworks, displaying innovative and important artworks. Displayed in today's contemporary world, the artists and artworks we showcase stand out as delightfully engaging and intimately communicative, exemplifying their abilities in a world of change; mirroring rather beautifully, the world we live in today.

We work along-side leading curators, to present a historical documentation of the profound influence these artists have had on modern thinking and aim to continue their collective ideas by placing them in important collections and European institutions.

The gallery is open from Monday through Friday, from 1000hrs until 1800hrs, plus Saturdays from 1000hrs until 1700hrs, for walk-ins and appointments.

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