

James Ward presents:

American Modernism



Featuring works by some of the greatest artists creating work between 1900-1950.

John Marin | Arthur Dove | Stuart Davis | Thomas Hart Benton

17th July – 30th September, 2023

jc gallery

Modernism swept across the world in the early part of the 20th Century originating in Europe with a group of pioneering artists whose ground breaking ideas would shape the world we live in today.

The Americans, who were going through an immense shift due to the industrial revolution, an influx of immigration pouring into its major cities and music exploding with stimulating Jazz, had their own group of artists creating work, abandoning local colours for objects and replacing them with colour, revealing states of feeling and inner reactions to the subject.

These artists inherited attitudes of modesty towards their accomplishments shared by the American painters that preceded them in the late 19th century, particularly when compared with European painting. It was a period of bold experimentation and significant accomplishment. Many of these American modernists never quite had a platform for their important contributions to art history on a European stage. A much overdue re-evaluation and celebration of these accomplishments is at the heart of American Modernism here at JC Gallery - we look at the key figures who paved the way for later generations in their daring innovations and provocative ideas. From John Marin to Arthur Dove, we look deep into the network of thinkers and recontextualise their relevance in today's landscape, hoping to bring light to new discoveries for a London audience.

Should you wish to find out more information, or discuss anything included in the show, please contact:

James Ward
Gallery Director
james@jc-gallery.com



Stuart Davis (1892-1964)

Study for 'Pochade' #2, 1958

Signed Stuart Davis (lower right)

oil on canvas

12 x 16 inches

PROVENANCE:

The artist.

[The Downtown Gallery, New York].

William Ward, 1959.

Private collection, New York.

[Salander O'Reilly Galleries, Inc., New York].

Private collection, California, 1993.

Private collection, Massachusetts, 2008.

EXHIBITIONS:

New York, Salander O'Reilly Galleries, Inc., 1991, as Study for Pochade

San Francisco, John Berggruen Gallery, Stuart Davis: Paintings and Works on Paper, April 8-May 9, 1992, no. 16, as Study from Pochade.

LITERATURE:

Ani Boyajian and Mark Rutkoski, editors, Stuart Davis A Catalogue Raisonne (New Haven: Yale University Press, 2007), vol. 3, pp. 430-431, no. 1709, illus.

Born in Philadelphia in 1892, Stuart Davis is known by many art historians as the American painter most influenced by Cubism. Art historian Norman Geske described Davis' career as a "near classical demonstration of the process by which American painting of the twentieth century came of age." Davis moved from journalistic illustration to Social Realism, to Expressionism, to Cubism, ultimately becoming one of America's leading Abstractionists. Strongly influenced by Fernand Léger and the New York Armory Show of 1913, he developed his own unique style of Cubism, which also incorporated Realism.

Davis' mother was sculptor Helen Stuart Foulke and his father, Edward Wyatt Davis, art editor of the Philadelphia Press. Through his father, he had early association with John Sloan and Robert Henri, with whom he studied in New York City from 1910 to 1913. The Armory Show of 1913 dissuaded him from following the Realist styles of Sloan and Henri, but he maintained his early artistic focus on aspects of the Social Realism they espoused in that many of his subjects were mundane places, such as run-down hotels or apartment interiors. Davis experimented with Cubism, collage, and total Abstraction, and eventually settled on a style based on Cubism with much improvisation.

In the late 1920s, he lived in Paris in Jan Matulka's studio close to other Modernists including Alexander Calder, Isamu Noguchi, and Morris Kantor. He then returned to New York City, where he spent the remainder of his career. He had a New York City studio and also one in Hoboken, New Jersey. From that time, his paintings reflected American experience, especially his love of jazz music, with the Modernist styles he employed beginning with the Armory Show of 1913.

Study for "Pochade" #2 is one of three studies for one of Davis' masterworks, Pochade, 1956-1958 (52 x 60 inches), once owned by Edith Halpert and now in the collection of the Museo Thyssen-Bornemisza in Madrid. This study was begun in 1957 when the larger work was already in progress and was completed in June 1958 after the more major work was finished. The other studies, Study for "Pochade" #1 and Study for "Pochade" #3, are in a private collection in Massachusetts and the Milwaukee Art Museum respectively. Davis also made two related drawings of the same title on canvas, (Untitled (Black and White Variation on "Pochade")): nos. 1712 and 1713, both remaining in the artist's estate.

According to the catalogue raisonne of the artist's work, these studies explore the "Continuity Coordinates" of Pochade. The title is derived from a French term meaning rapid sketch. Robert Henri's quick on-the-spot paintings on small wood panels, mostly executed in France from 1890-circa 1900, were also called pochades and may have served as inspiration for this concept. Davis himself wrote about this painting in unpublished notes:

Pochade carries out the idea that a first class painting is an Object. All feelings incident to its Subject material and executions, along with the theories of procedure, disappear with the emergence of the Object. Discovery is its own reward, especially when what is found doesn't look too much like the artist.

Davis achieved this result using the three oil studies to explore the relation of colour, form, and space. Study for Pochade #2 resembles the large-scale oil in palette and composition. The artist characteristically limits colour in both to four bold hues: red, white, green and black. Although the basic composition is similar in both works, the colour relations differ. The study has thick red and white borders; the major oil, a thin green one. In the large painting, the black area of the study has been changed to white, the red area to black, and the green area to red.

Study for Pochade #2 is representative of the style and energy of Davis' mature works. Here he creates clearly defined planes of colour with heavily applied paint, creating a vigorous impastoed surface. The red and black structural forms seem to interlock with the expanse of green in an almost trompe l'oeil effect, while the only lettering, as opposed to "cat," "news," and "Elite" in the major painting, is the artist's signature integrated into the composition. The present work clearly typifies the artist's definition of Modern art, as he stated in 1957:

Modern art differs from art of the past not in its abstractness, but in its new and contemporary concept of colour-space, or form. Modern art has not changed the social function of art, but has kept it alive by using as its subject matter the new and interesting relations of form and colour which are everywhere apparent in our environment.



Stuart Davis (1892-1964)

The Dance, 1912

signed Stuart Davis and dated 1912 (lower centre)

Watercolour and pencil on paper

15" x 11"

PROVENANCE:

Estate of Stuart Davis.

Grace Borgenicht Gallery, New York.

Acquired from the above in 1980 from private collector NYC.

Acquired by JC Gallery, London.

EXHIBITIONS:

New York, Armory of the Sixty-Ninth Infantry, International Exhibition of Modern Art, 1913, no. 814, n.p. (probably) **New York**, Sheridan Square Gallery, Watercolours and Drawings by Stuart Davis, 1917 (as The Garbage Contractors Ball).

Utica, New York, Museum of Art, Munson-Williams-Proctor Institute; **New York**, Armory of the Sixty-Ninth Regiment, 1913 Armory Show: 50th Anniversary Exhibition 1963, 1963, no. 814, p. 117 & 187, illustrated.

Roslyn Harbor, New York, Nassau County Museum of Fine Art, The Shock of Modernism in America: The Eight and Artists of the Armory Show, 1984, no. 113, p. 73.

LITERATURE:

(probably) W.G. Bowdoin, "Modern Work of Stuart Davis at Village Show," New York Evening World, 13 December 1917, n.p. (as Garbage Collectors Ball).

"A Glorious Affair," Time, vol. 81, no. 14, 5 April 1963, p. 59, illustrated.

Milton W. Brown, The Story of the Armory Show, New York 1988, no. 814, p. 260.

Lowery Stokes, Stuart Davis, American Painter, New York, 1991, p. 124.

Ani Boyajian & Mark Rutkoski, eds., Stuart Davis: A Catalogue Raisonné, vol. II, New Haven, Connecticut, 2007, no. 987, p. 476, illustrated.

With his bold and often colourful compositions, Stuart Davis established himself as a well-known American painter by the 1930's. Renowned for his jazz-influenced abstract pronto-pop paintings in the early 20th Century, Davis established himself as a key figure in the Modernist movement.

As one of the youngest painters to exhibit at the famous Armory Show of 1913, Stuart Davis exhibited five watercolour paintings – of which, the present work was one of the five shown. Observing his counterparts' work, Davis was so influenced by what he saw and experienced at this show, he set about exploring a new direction which became his signature style of abstract still lives and landscapes.

Stuart Davis had a huge sense of pride being American. Through many of his works, this passion for American life is communicated with his paintings formed, including many distinctive New York life elements, through abstraction and colour.



John Marin (1870 - 1953)

Sunset, 1914

signed Marin and dated 14 (lower left)

Watercolour on paper

15.7" x 18.9"



Reverse image of Sunset:

PROVENANCE:

The artist.

Weyhe Gallery, New York.

Acquired from the above in 1931 by previous owner.

Acquired by JC Gallery, London.

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.

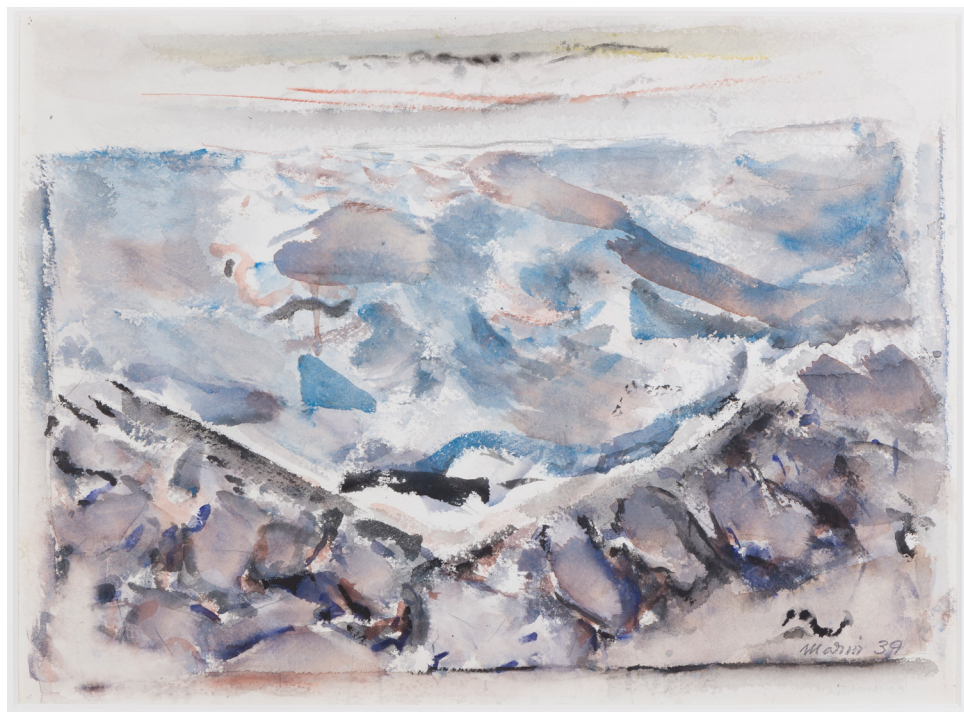
Whitney Museum of American Art, *History, Purpose and Activities*, with a complete list of works in its permanent collection to January, 1935, New York, 1935, p. 20.

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.

John Marin is one of America's earliest modernist and abstract painters. His immense portfolio had a profound contribution to the modernist movement. Throughout his career, Marin enjoyed critical and commercial success with his expression of New York City's constantly changing landscape in the early 1900's. Many of his works showcase his unique perspective on the architectural buildings and skyscrapers of that era, particularly in the emotional effect they had on the viewer.

One of the most significant moments of his career was his collaboration with the well-known art dealer, gallerist and photographer, Alfred Stieglitz. Stieglitz was a huge advocate for Marin's advancements in abstraction, particularly with his cityscapes and celebration of watercolour as a medium.

Marin's examination of his surroundings, whether urban or natural, showcases an impressive translation and expressive need to document an artists place in an ever changing world.



John Marin (1870 - 1953)

Blue, Grey Sea, Cape Split, 1939

Signed Marin and dated 39 (lower right)

Watercolour and graphite on paper

16" x 21"

PROVENANCE:

The Downtown Gallery, New York.

Acquired from the above in 1952 by previous owner.

Acquired by JC Gallery, London.

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.



John Marin (1870 - 1953)

Kufstein, Austrian Tyrol, 1910

Signed and dated Marin 10 (lower left) – dated again and
inscribed with title (on the reverse)

Watercolour on paper

15.5" x 18"

PROVENANCE:

The artist.

Estate of the above.

The Downtown Gallery, New York.

Kennedy Galleries, Inc., New York.

Acquired by the present owner from the above, 1993.

Acquired by JC Gallery, London.

EXHIBITIONS:

London, Waddington Galleries, John Marin, October 3-26, 1963, no. 3, illustrated.

Los Angeles, California, Los Angeles County Museum of Art; San Francisco, California, M.H. de Young Memorial Museum; San Diego, California, Fine Arts Gallery of San Diego; **New York**, Whitney Museum of American Art; Washington, D.C., National Gallery of Art, John Marin 1870-1953: A Centennial Exhibition, July 7, 1970-June 6, 1971, p. 27, no. 22, illustrated.

LITERATURE:

S. Reich, John Marin: A Stylistic Analysis and Catalogue Raisonné, vol. II, Tucson, Arizona, 1970, p. 346, no. 10.37, illustrated.



Thomas Hart Benton (1889 – 1975)

Saw Mill & Cornmeal & Grinder – Custom Grinding on Saturdays,
1928

Titled and signed Benton (lower left); titled 'Saw Mill/Corn East Tenn'
(on verso)

Sepia, wash, ink and pencil on paper

8.75" x 11.75"

PROVENANCE:

James Refinish & Associates, Inc., New York (label verso).
Acquired by JC Gallery, London.

LITERATURE:

Researched by Dr. Henry Adams and Andrew Thompson.

Thomas Hart Benton was an American painter and Muralist, whose work spanned over 60 years. He left an enduring impact on American painting and the celebration of its rural regions.

Beginning the summer of 1924, Benton took long trips across the country, searching to make a visual record of America and "hidden pockets of old-fashioned culture that still existed in a world of their own, isolated from the bustle of the cities" (Henry Adams, *Thomas Hart Benton: An American Original*, New York, 1989, p. 134). In 1928, the artist and a student, Billy Hayden, went on a lengthy summer sketching trip that took them through Western Pennsylvania, West Virginia, the Smoky Mountains, and on through an area stretching from Texas, Arkansas, Mississippi, Alabama, Georgia, and the Carolinas. In this artwork, Benton depicts a multi-purpose mill perched on the edge of a hill and surrounded by a tight path that drops steeply to the side. A rider and horse carefully pick their way along the precarious trail. The drawing was likely executed either in Appalachia or the Smoky Mountains, based on the terrain. According to Dr. Adams, the work is one of the few drawings from this period with a written caption, which suggests that Benton was already thinking of producing an illustrated book, though *An Artist in America* was not published until 1936.



Arthur Dove (1880 – 1946)

Untitled, 1941

Signed Dove and dated 4.21.41 (lower right)

Gouache and ink on paper

4" x 5.5"

PROVENANCE:

Estate of the artist.

Private collection.

Acquired by JC Gallery, London.

Certificate of Authenticity attached to the rear of the work and stamped by the Estate of Arthur G. Dove, signed by Toni Dove, granddaughter of the great American abstract painter Arthur Dove.

Arthur Garfield Dove was an early American modernist painter. After finishing his studies at Cornell University, Dove worked as an illustrator for magazines such as Harper's Magazine and The Saturday Evening Post in New York City. In 1907, Dove and his first wife Florence moved to Paris. They took frequent trips all over Europe which installed a modern sensibility in Dove's practise, with a particular interest in the Fauvist movement. Dove became close friends with a group of experimental American artists, in particular the painter Alfred Maurer who would become a life long friend.

On his return to New York, a dissatisfaction began to grow with his work as an illustrator. Eventually Dove moved to the countryside where, working as a farmer and fisherman, he began his work on what would later be described as America's first abstract paintings. "Extractions", as he put it, simplified shapes seen in nature into abstract forms. Under the helm of Alfred Stieglitz at 291 Gallery, a group of other pioneering artists including Dove, would directly impact the major American art movements of the 20th century. The initial European influence began to evolve into a completely American vision of art, which has undergone a major re-evaluation over the last decade.

Dove's work, though ground breaking in its day, still shares a contemporary sensibility. Comparisons can be drawn with the dramatic shifts the turn of the century and industrial revolutions had in that period with what we are experiencing today.

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.

14a Hay Hill
London W1J 8NZ
+44 (0) 207 629 1323
info@jc-gallery.com
www.jc-gallery.com
@jcgallery.mayfair

jc gallery