

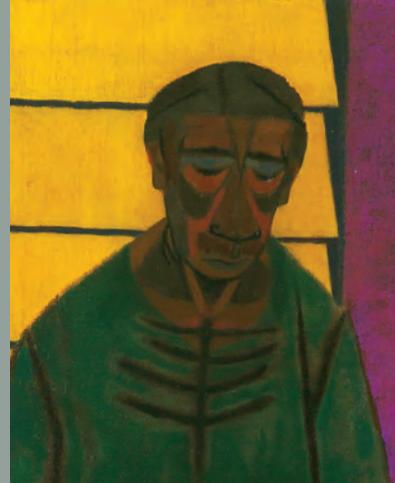


Capturing
Personality

FACES FROM THE
18TH - 20TH CENTURIES

January 28 - February 26, 2016

Debra Force
FINE ART, INC.



Benjamin West

(1738–1820)

Portrait of John Grey, 1766

signed B. West and dated 1766, center left oil on canvas, 30 × 25 in.

PROVENANCE

Sir John Foley Grey, the sitter

By descent through the family to Sir John

Foley Grey, Bt., Enville Hall, Staffordshire

[Christie's, London, June 16, 1928, lot 121,

as *A Gentleman*]

Private collection, New York

OFTEN DESCRIBED as the “father of American Painting,” Benjamin West was America’s first successful expatriate painter and a mentor to generations of artists studying in London. His reputation abroad was equally prominent. He was a charter member of the Royal Academy of Arts in 1768, later succeeding Sir Joshua Reynolds as President, and was appointed historical painter to King George III.

West painted this portrait of John Grey, youngest son of Harry Grey, the 4th Earl of Stamford, in 1766, three years after arriving in London. The sitter’s

family was linked to many influential political and social figures in English history, including Lady Jane Grey, who had been named Queen of England for a mere ten days after the death of Edward VI in 1553. The artist painted all three of the patriarch’s sons: that of the eldest, George, is in the collection of the Fine Arts Museums of San Francisco and that of the middle son, Booth, is in the List Gallery at Swarthmore College.

The painting of the present sitter is the least formal and most natural and personal of the three portraits, and portrays the sitter with his arm resting upon a wash drawing of a garden landscape with architecture. He holds a retractable paintbrush, suggesting that he is the artist of the rendering. Although trained as a lawyer, John Grey grew up in the family estate, Enville, in Staffordshire, known for its elaborate gardens (as it is today). It would not have been unusual for him to engage in the plans and designs of buildings and grounds, as was common for estate family members.

This portrait was painted during an innovative time in English garden design, when taste was evolving from earlier formal, classical, and Chinese-inspired gardens to innovative naturalistic and Romantic-composed landscape gardens. The grounds at Enville contained garden follies and ruins in Gothic style, much like that of the drawing in the painting. West’s portrait not only captures the essence of the sitter, but also documents an avocation popular in the mid-18th Century.



Rembrandt Peale

(1778–1860)

Portrait of Sophia Andrade Cohen, 1835

signed *Rembrandt Peale pinxt* and dated *New York 1835* on the reverse
oil on canvas, 27 $\frac{3}{8}$ × 23 $\frac{1}{4}$ in.

PROVENANCE

The sitter

By descent in the family to the present owner



THE PORTRAIT of Sophia Andrade Cohen (1796–1870) is a recent discovery within the oeuvre of Rembrandt Peale. Although descending in the family of the sitter, the subject was unknown until recent research established her identity. Sophia was a member of the wealthy and aristocratic Jewish Andrade family, originating in Portugal during the Middle Ages and ultimately settling in London by the late 1740s. She married Lewis Cohen, an American businessman, the son of a prominent early Jewish settler from Pennsylvania in 1831. That year, the couple moved from London to New York, and Lewis quickly gained success by establishing a business manufacturing lead pencils and steel pens and ultimately, developing playing cards manufactured through mechanized color printing. He retired in 1845, at which time the couple returned to England, where they remained until their deaths.

The portrait portrays Sophia at age thirty-eight or thirty-nine, at what was a difficult time for her. She lost her two eldest sons over the course of the year; her third son Solomon, however, was born that December and survived until old age. Peale's depiction of her shows a woman of prominence and grace. Her swan-like neck and blue eyes portray a sign of beauty, while her thoughtful upward gaze captures a sense of introspection and piety. Her rich red velvet cape with ermine collar is indicative of fashionable British nobility of the 1830s and of her exalted station in New York society. The intricately detailed lace collar and gold brooch with red stone are further signs of her class.

Peale painted Sophia Andrade Cohen while on a trip to New York in 1835. Carol Soltis has distinguished this painting as among the artist's finest female portraits.

William Merritt Chase

(1849–1916)

Portrait of a Woman (Lady in Kimono), circa 1890

signed *Wm. M. Chase*, upper right

oil on canvas, 21 ⁵/₈ × 17 ¹/₈ in.

PROVENANCE

[Sale: Sotheby's, May 10, 1974, lot 183]

Hirschl & Adler Galleries, New York

[Sale: Christie's, May 23, 1979, lot 98]

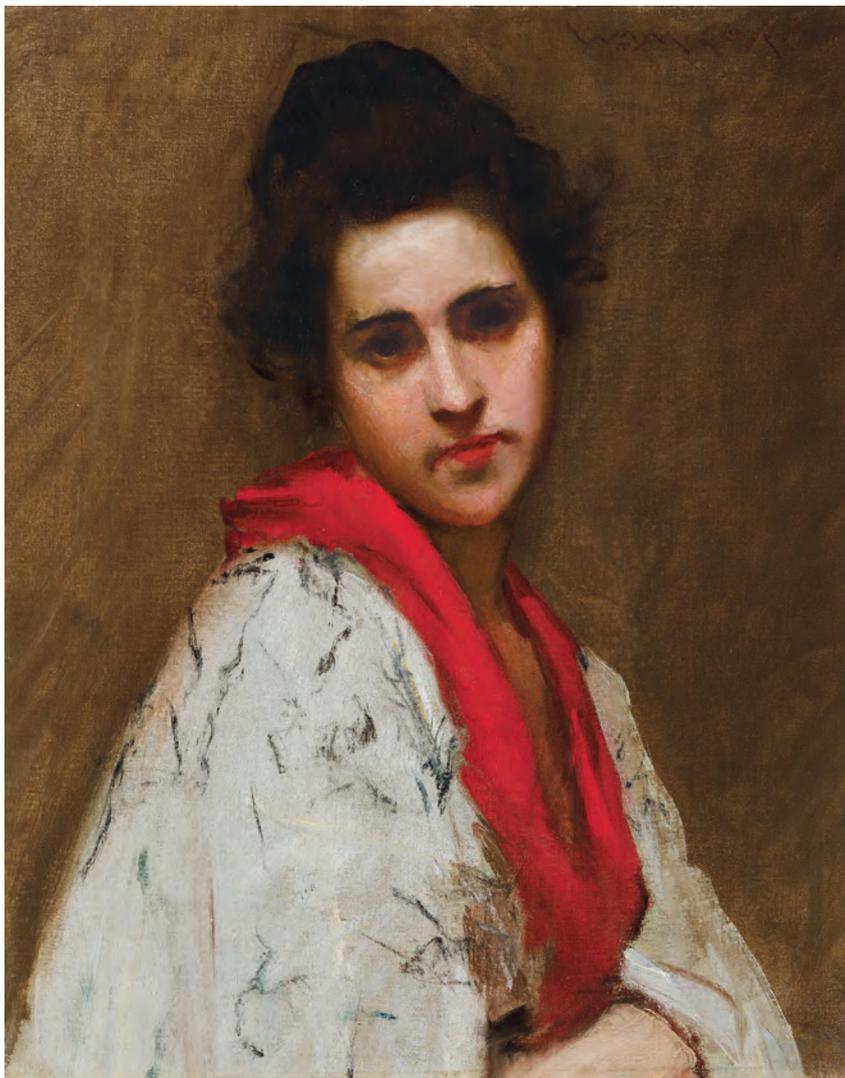
Fenn Galleries, Santa Fe, New Mexico

John Hamilton, acquired directly from the
above, 1979

By descent through the family to the
present owner

BEGINNING in the 1880s, William Merritt Chase created a number of works featuring women in Japanese kimonos, a subject he continued to explore until 1914. Chase used his wife, Alice Gerson, and his daughters, Alice Dieudonnee and Dorothy Bremond, as well as studio models, as subjects in these works. While the sitter in the present example cannot definitively be identified, the dark hair and eyes of the subject in *Portrait of a Lady (Woman in a Kimono)* are reminiscent of Chase's wife, his favorite and most frequent model.

Chase executed his "kimono series" in both oil and pastel, often using additional Japanese objects such as screens, fans, or books of prints held by the models or visible in the background. Although these elements are found in *Spring Flowers (Peonies)* (circa 1889, Terra Foundation for American Art), *At Her Ease* (circa 1889, private collection), *A Comfortable Corner* (circa 1888, The Parrish Art Museum), and *The Open Japanese Book* (circa 1900, Hevrdejs collection), the artist poses the figure in the current example against a neutral background. The closely cropped composition and bright red collar of the kimono further emphasize the expression of the sitter.



Julian Alden Weir

(1852–1919)

The Black Lace Dress, 1885

signed J. Alden Weir and dated '85, upper right
oil on canvas, 36 × 29 in.

PROVENANCE

The artist

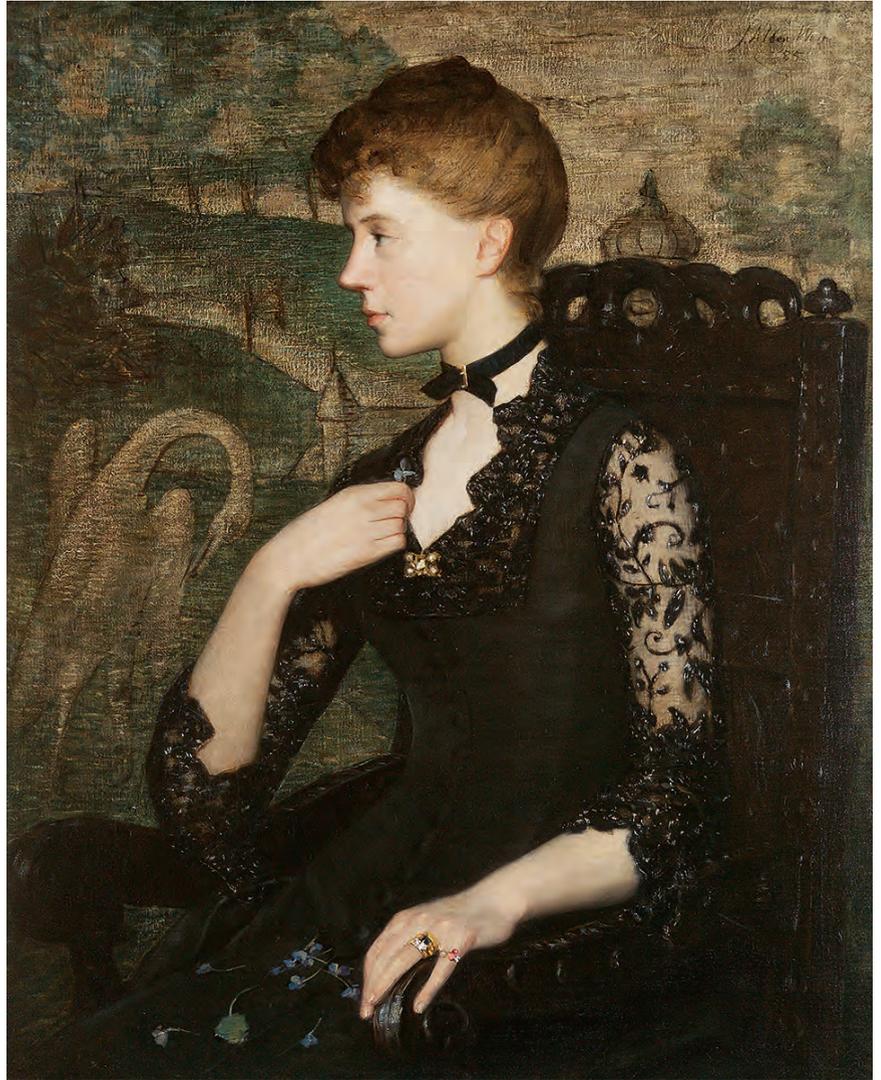
Mrs. George Page Ely, his daughter, 1919

Mrs. Gregory Smith, her daughter, 1973

By descent in the family, 1998

ANNA DWIGHT BAKER was born in 1862 to a wealthy family in New Jersey, and as a young woman, traveled to Europe and spent summers at her home in Windham, Connecticut, or at vacation areas in the White Mountains. She met Julian Alden Weir when she accompanied a friend to a class he was instructing, and the two married in April 1883. They spent a long honeymoon in Europe before returning to New York in September. Although Weir planned to support himself and his new family through portrait commissions, he was rarely called upon by patrons and instead, focused on painting his family and close friends.

The artist painted the present portrait of Anna in 1885 and submitted it to the American Art Association's *Prize Fund Exhibition* later that year. It was the only portrait selected for the show and was listed as "Not for Sale" in the exhibition catalogue, indicating that the painting was very special to the artist and he did not want to part with it. After Anna passed away a few years later, Weir married her sister, Ella, who helped raise their three young children. *The Black Lace Dress* remained with the artist and has descended in his family.



George Benjamin Luks

(1867–1933)

Matches Mary, circa 1905

signed *George Luks*, lower left
oil on canvas, 36¼ × 30¼ in.



PROVENANCE

[C.W. Kraushaar Galleries,
New York], by 1921
[Dalzell-Hatfield Galleries,
Los Angeles], 1932
Forrest Engelhart, Alamo, California,
by 1940
Peter Engelhart, Sr., San Francisco,
California
Private collection, California
[Spanierman Gallery, New York], 1986
Private collection, New York, 1987
[Spanierman Gallery, New York], 2004
Private collection, Atlanta, acquired directly
from the above

AS A MEMBER of The Eight, George Luks was inspired by the gritty urban setting and daily life in the immigrant neighborhoods of New York City. The city provided a plethora of characters that Luks was inspired to paint including beggars, street vendors, homeless children, and working-class individuals. The artist much preferred these figures to models in his studio and sought to capture the personality of his subjects, portraying them with dignity, despite their social status.

In the present example, the subject is an elderly match seller. The layers of her plain, dark clothing, worn and frayed in places, and her weathered face and hand indicate that she spends much of her life on the streets. Set against a neutral background and with the figure looking down toward her cane, in *Matches Mary*, Luks focuses more on capturing the essence of the figure and her plight than the individual characteristics typical of a traditional portrait.

Robert Henri

(1865–1929)

Betalo Nude, 1916

signed *Robert Henri* and inscribed with artist's record book number 131-J on the reverse
oil on canvas, 33¼ × 41¼ in.

PROVENANCE

The artist

Janet LeClair, New York, his niece
By descent through the family to the
present owners

IN HIS OWN words, Robert Henri found "...nothing in all the world more beautiful than the nude." Best known for his portraits, Henri was devoted to sketching and painting nudes all his life, but particularly in the 1910s. *Betalo Nude* is an exceptional example of this genre and was the artist's most widely exhibited. The unusual reclining pose of the sitter may have derived from the artist's famous portrait of Gertrude Vanderbilt Whitney, painted in 1915–1916 (Whitney Museum of American Art).

Henri engaged professional models for his nude compositions, and the title of this painting comes from that listed in his record book (131-J). The sitter to whom this painting is ascribed is the dancer Betalo Rubino, who posed for the

artist frequently, both nude and clothed, from 1909 to 1916. His nudes of her are distinguished by her strong features and engaging demeanor, and stand as portraits rather than mere likenesses. Betalo most likely stopped posing for Henri as her dancing career became more active, but she is immortalized in major paintings at various museums.

Despite the notation in the record book, family lore has proclaimed that the head of the nude is actually that of Viv (Violet Organ), the artist's wife's sister. According to Valerie Leeds, since Henri would not have painted his sister-in-law in the nude and since Betalo's and Viv's coloring and features are similar, the head could indeed be that of Viv on the body of Betalo.



Susan MacDowell Eakins

(1851–1938)

Portrait of Lieutenant Jean-Julien Lemordant, 1917

signed twice *S.M. Eakins* and dated 1917, lower right
oil on canvas, 30 $\frac{1}{8}$ × 25 in.

PROVENANCE

The artist

The French Benevolent Society, Philadelphia, gift of the artist, 1917

Private collection, New York



SUSAN EAKINS was the wife of Thomas Eakins, who had been her teacher at the Pennsylvania Academy. Like her husband, the focus of her work was portraiture, often that of her family. In this moving portrait of 1917, the artist depicts Lieutenant Jean-Julien Lemordant, a French artist, veteran of World War I, and political activist. The sitter, who was blinded at the Battle of Artois, is shown bandaged and seated with his loyal companion, Romeo.

Although Lemordant was known in America before the war, particularly when his work was exhibited at the San Francisco Panama-Pacific Exposition of 1915, his sacrifice to the war effort brought him greater recognition. He was feted throughout the country during his visit to the United States in 1919 and at one benefit for French relief in New York, was honored by his friend Cecilia Beaux, who had also painted his portrait.

Upon completion, Eakins donated this portrait to the French Benevolent Society of Philadelphia, founded in 1793, to commemorate America's alliance with France during the Revolutionary War. Its purpose was to provide assistance to needy Americans of French descent, while during World War I, the organization additionally offered support to the families of French soldiers. The portrait remained with the Society until 2013 and was on long-term loan to the Eakins Gallery, Thomas Jefferson University, Philadelphia, for over thirty years.

Ben Shahn

(1898–1969)

Sacco's Family After the Verdict, circa 1931–1932

signed *Ben Shahn*, lower right

gouache and pen and black ink on paper, 10¾ × 10 in.

PROVENANCE

The artist

Mimi and Robert Laurent, Maine,

acquired from the above

Andrew Crispo Gallery, Inc., New York

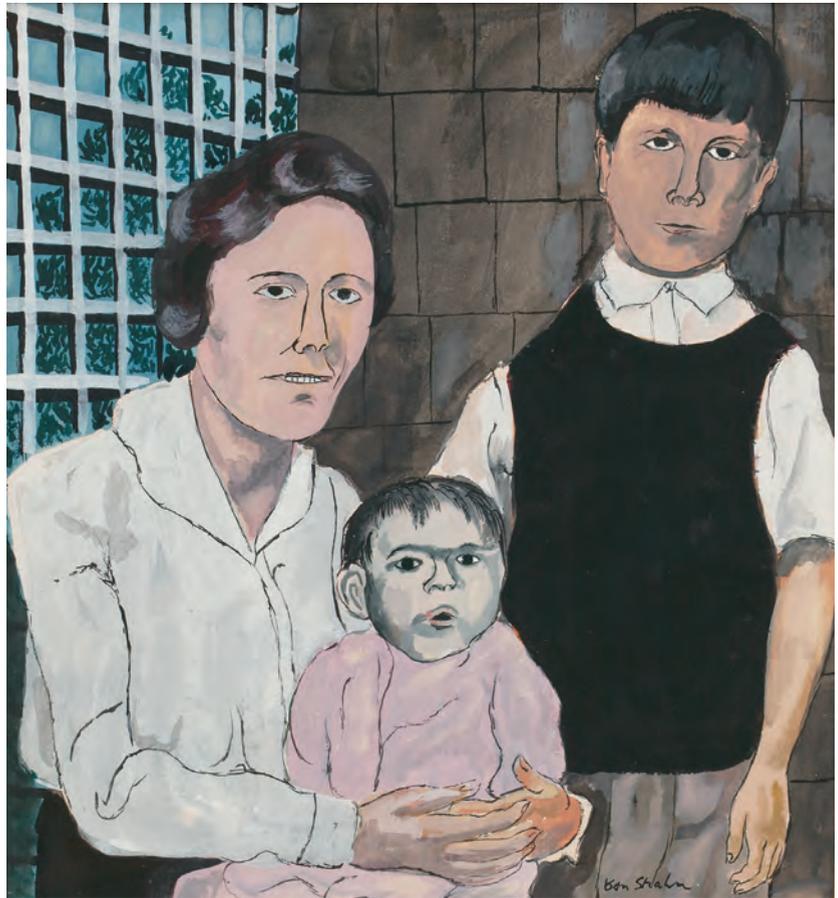
[Coe Kerr Gallery, New York]

Private collection, New York

BEN SHAHN was one of the most significant social commentators among American artists of the 20th Century. In particular, he championed the plight of workers and the down-trodden against oppression. His topics reflected timely events, as he witnessed them, from the pathos of the Depression Era to the ravages of World War II to the uncertainties of the Nuclear Age.

Sacco's Family After the Verdict relates to a single injustice of the 1920s, fueled by the anti-Communist and anti-labor sentiment of the time: the trial of reputed anarchists Nicola Sacco and Bartolomeo Vanzetti and their subsequent execution in 1927. Their association with an anarchist group led to their arrest in connection with a botched bombing in Washington. Many observers, including Shahn, were convinced that the men, Italian immigrants, were innocent and were prosecuted purely on their radicalism and ethnicity.

In 1931–1932, Shahn produced a series titled *The Passion of Sacco and Vanzetti*, which included twenty-three gouaches featuring various aspects of the infamous trial. The entire series was first displayed at the Downtown Gallery in 1932, and the works became one of the early landmarks of the Social Realist style most identified



with the artist. The present gouache depicts Sacco's wife, Rosina, with their young children after the verdict. Only a few of the remaining twenty-two works have been located and those are in such prominent collections as the Whitney Museum of American Art and the Museum of Modern Art.

Grant Wood

(1892–1942)

Portrait of Mrs. Donald MacMurray, 1933

signed *Grant Wood* and dated 1933, lower right
charcoal and pencil on paper, 24 $\frac{5}{8}$ × 20 $\frac{5}{8}$ in.

PROVENANCE

The sitter

By descent in the family to the present owner



MILDRED KLEIN was born in 1893 to German immigrants and married Donald MacMurray, a Chicago steel company executive, in 1916. Mrs. MacMurray was an active art collector, a supporter of the Woman's Symphony Orchestral Association, and a member of the South Shore Country Club in Chicago. Wood may have come to the MacMurrays' attention following his win of the bronze medal for *American Gothic* (Art Institute of Chicago) in the 43rd Annual Exhibition of Painting and Sculpture held at the Art Institute in 1930. The portrait of Mrs. MacMurray was one of the few portrait commissions Wood accepted throughout his career.

Although Mrs. MacMurray was a member of the wealthy Chicago elite, in the present example Wood portrays her in simple clothes against a rural backdrop. Her simple dress and lack of jewelry in the portrait also indicate her sensitivity to the hard times many Americans were experiencing during the Great Depression.

This full-scale drawing relates to an oil painting with the same composition (1933, 23 $\frac{5}{8}$ × 20 $\frac{1}{4}$ in.), which remains in the family of the sitter. Following Donald MacMurray's death in 1939, Mildred married Sherman Sexton of the prominent Sexton Quality Foods.

Norman Rockwell

(1894–1978)

The Fiddler, 1940

signed Norman Rockwell, lower right
oil on canvas, 13½ × 26¼ in.

PROVENANCE

P. Ballantine & Sons Brewing Company, 1940

Norman Dansker, New York, acquired directly from the above, 1972

Private collection, Vermont, circa 1975



POPULAR AS an illustrator for the *Saturday Evening Post*, *Harpers Weekly*, and other publications, Norman Rockwell worked with more than one hundred and fifty companies to create images for advertising purposes over the course of his career. In 1940, Rockwell produced the present example for the P. Ballantine & Sons Brewing Company, originally founded in 1840 in Newark, New Jersey. Rockwell went on to create two other images for Ballantine advertisements, *Man with Sandwich and Glass of Beer* (circa 1947–1950, Norman Rockwell

Museum) and *Man with Fishing Rod and Bottle of Ale* (circa 1950, private collection). The company closed its brewery and the rights were sold to the Falstaff Brewing Corporation in 1972, although the brand has recently been revived by the Pabst Brewing Company.

The model for *The Fiddler* was Harvey C. McKee (1881–1945), an under-sheriff in Arlington, Vermont, and one of the artist's neighbors. McKee was known for his distinctive mustache and served as the model for other works by Rockwell including *Music Hath Charms* (1939,

private collection), *The Gossips* (1948, private collection) and *Blacksmith's Boy* (1940, Berkshire Museum), which were all used for *Saturday Evening Post* covers. *The Fiddler* was acquired by Norman Dansker, former president and chairman of the board of Investors Funding Corporation of New York, which owned Ballantine Brewing Company when it was sold in 1972.

This image won the Kerwin A. Fulton Medal from the Art Directors Club for the best poster used in advertising in 1940.



Thomas Sully (1783–1872)
Sea Nymph, circa 1830–1840s
oil on canvas, 25½ × 30½ in.



Thomas Eakins (1844–1916)
Woman's Head, circa 1883
oil on panel, 9⅞ × 7⅞ in.



John White Alexander (1856–1915)
Green Girl (Juliette), circa 1897–1898
oil on canvas, 48 × 35½ in.



James Jebusa Shannon (1862–1923)
Florence Shannon, circa 1905
oil on canvas, 30 × 25 in.



William Merritt Chase (1849–1916)
Roland Dana Chase, 1905
oil on canvas, 42 × 28 in.



George Wesley Bellows (1882–1925)
The Black Derby, 1905
oil on canvas, 26 × 20 in.



John Sloan (1871–1951)
Blonde, Rose Hat, circa 1918
oil on canvas, 24 × 20 in.



Frederick Carl Frieseke (1874–1939)
The Hammock, circa 1920
oil on canvas, 32 × 32 in.



James Jebusa Shannon (1862–1923)
Woman in White, circa 1921
oil on canvas, 22½ × 15½ in.



Alfred Henry Maurer (1868–1932)
Head of a Woman, circa 1925–1929
gouache on paper, 24 × 17½ in.



Marie Danforth Page (1869–1940)
George Crompton III, circa 1926
oil on canvas, 50 × 29¼ in.



Jane Peterson (1876–1965)
The Answer, circa 1929
oil on canvas, 32¼ × 32½ in.



Margarett W. Sargent (1892–1978)
After Dinner, Paris, circa 1930
oil on canvas, 34 × 24 in.



Mark Tobey (1890–1976)
Self-Portrait, circa 1930
oil on canvas, 17 $\frac{3}{8}$ × 14 in.



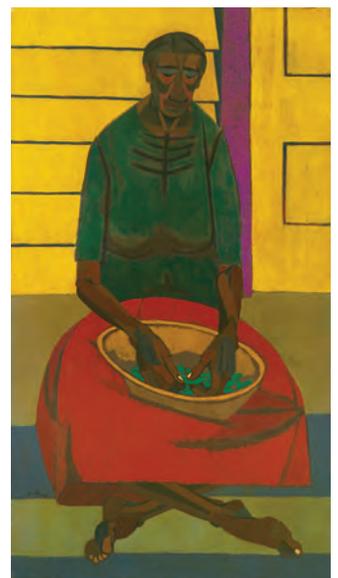
Bror J. O. Nordfeldt (1878–1955)
Girl in Blue Dress, circa 1930s
oil on canvas, 38 × 34 in.



Clarence H. Carter (1904–2000)
Mary Anne Moore, 1932
oil on canvas, 17 × 15 in.



Yasuo Kuniyoshi (1889–1953)
Head of a Young Girl, circa 1940
casein on gessoed panel, 10 × 8 in.



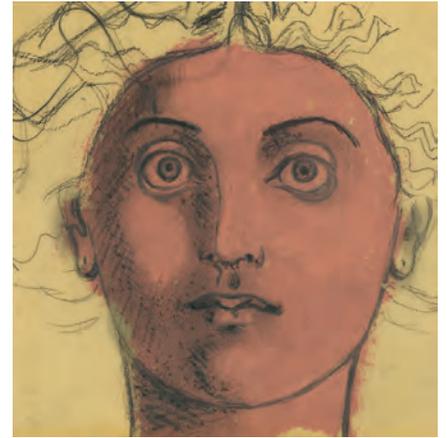
Robert Gwathmey (1903–1988)
Shelling Peas, circa 1945
oil on canvas, 36 $\frac{1}{4}$ × 20 in.



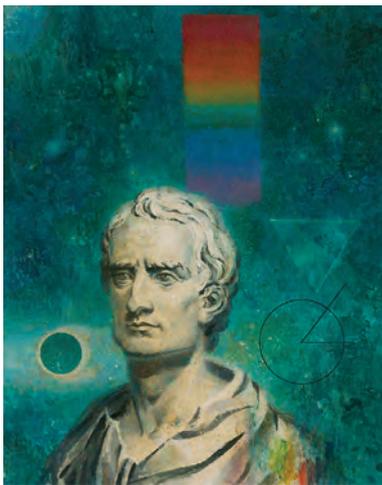
Everett Shinn (1876–1953)
He's the Man for Me, 1945
oil on canvas, 30 × 24 in.



John Henry Wilde (1919–2006)
Self, 1946
graphite with white highlights
on tan paper, 7 $\frac{7}{8}$ × 5 $\frac{1}{8}$ in.



John D. Graham (1881–1961)
Untitled (Head of Medusa), circa 1950s
oil crayon and charcoal on tracing paper
8 $\frac{5}{8}$ × 8 $\frac{5}{8}$ in. (sight size)



Walter Murch (1907–1967)
Sir Isaac Newton, circa 1963
oil on canvas, 22 × 18 in.



Alex Katz (b. 1927)
Study for 'Smile Again', circa 1964
oil on masonite, 15 $\frac{7}{8}$ × 20 in.



Robert Vickrey (1926–2011)
Casement Window Patterns, circa 1965–1970
egg tempera on masonite, 16 $\frac{1}{2}$ × 12 in.



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