

Acquired on eBay (and from other surrogate sources)

January 11 – February 23, 2020

Valentine Hugo, Karl Priebe, Elaine de Kooning, Beni E. Kosh, Thierry Cheverney, Aline Meyer Liebman, Steve Keister, George Platt Lynes, Leonid (Berman), Carl Van Vechten, Darrel Austin, James Wilson Edwards, Philipp Weichberger, Morgan O'Hara, E'wao Kagoshima, Pavel Tchelitchev, Jack Smith, Edward Avedisian, Dan Burkhardt, Charles Henri Ford, Hollis Frampton, Agustin Fernandez, Maurice Grosser, Mary Meigs, Raoul Ubac, Marie Laurencin, Gertrude Cato (Ford), Saul Steinberg, Paul Jenkins, Elie Lascaux, Stephen Kaltenbach, Magalie Comeau, Frank Lincoln Viner, Jindřich Štyrský, Eugene Berman, Bernard Perlin, Hans Bellmer, Morgan O'Hara, Neke Carson, Leonor Fini, John Hawkins, Nicholas Rule,

Harold Stevenson, Alexander Brook, Ronald Mallory

Entrance

Valentine Hugo (1887-1968), Pochoir for *La Gazette de Bon Ton*, 1922. Acquired from abebooks.com

Marie Laurencin (1883-1956), *Anne Brontë*, 1929, lithograph on Japanese paper, 12 x 9 inches, II/X

Gallery (Clockwise from entrance)

Valentine Hugo (1887-1968), *Holiday Greetings*, 1/1/54, hand colored lithograph, X/XXXIII, inscribed; Ten original lithographs from *Deux Cours Simples*, 1947, No. 49 of 50 on pure marsh thread, including a suite of black lithographs on pure Johnnot cloth; *Contes Bizarres*, Achim D'Arnim, préface by Théophile Gautier, introduction by Andre Breton, 1933, edition 2000; *Les Aventures de Fido Caniche*, 1947, edition of 1,500. Two other books illustrated by Valentine Hugo, *Les animaux et leurs hommes, les hommes et leurs animaux* by Paul Eluard (1937) and *Contes au clair de lune* by André de Badet (1948) are on the table at the center of the gallery. All acquired on eBay or AbeBooks.

Valentine Hugo was married to Victor Hugo's great grandson, then became the partner of both André Breton and Paul Eluard. She was a painter and prolific book illustrator.

Raoul Ubac (1910-1985), Three photographs of the 1938 *Exposition Internationale du Surréalisme*, Paris, with manequins by Max Ernst and Salvador Dali and "ultra furniture" by Kurt Seligmann. Acquired from a former private art dealer's storage being dispersed by a relative.

Hans Bellmer (1902-1975), 2 drawings, Acquired from provincial auctions in France

Dan Burkhardt (b. 1952), untitled drawing (others available, please ask). Acquired from the artist by trade.

Jindřich Štyrský (1899-1942), *Monaco*, by Vitezslav Nezval, Cover by Jindřich Štyrský, Published: Manes, Praha, 1934. Štyrský was a prominent Czech surrealist, who with his partner, Toyen, founded a movement called "Artificialism.". Acquired from eBay

Jack Smith (1932-1989), on the train to Coney Island with Maria Antoinette, 1969.

John Hawkins (?), drawing dedicated to Jack Smith in 1965

Karl Priebe (1914-1976), Five paintings and three holiday cards, plus photographs of Priebe, with Gertrude Abercrombie and with Frank Harriott, Edward Atkinson and Tom Kemp in New York (1948) in a photograph by Carl Van Vechten. Priebe was part of the post-war phase of the Harlem Renaissance, a close friend of Gertrude Abercrombie and had Carl Van Vechten as a principal patron. He also showed with Perls Gallery in New York, as did Darrel Austin.

Pavel Tchelitchev (1898-1957), Two sepia drawings from the 1930s. From the Estate of Charles Henri Ford

George Platt Lynes (1907-1955), Three photographs of Pavel Tchelitchev (one with George Platt Lynes, seated), From the Estate of Charles Henri Ford

Gertrude Cato (Ford) (1886-1956), work on paper done in Mexico in 1955 Cato, was Charles Henri Ford's mother but used her maiden name on her art. Pavel Tchelitchev, CHF's partner, was her teacher. From the Estate of Charles Henri Ford. Tennessee Williams: [And a few weeks later who should appear but] "Charles Henri, his mother [Gertrude Cato], and Tchelitchev.... They took me to lunch. The poor little mother was the first I had seen of a thoroughly intimidated southern matron. Tchelitchev had her completely in awe of him, she even paid for the lunches."

James Wilson Edwards (1925-1991), Edwards was an African-American artist who studied at the Academie Julian in Paris and worked in Princeton, NJ. Acquired at the Millerton Antique Center in 2018.

Thierry Cheverney (b. 1954), *The Twilight Desires*, 1984 (Thierry was Pat Hearn's first husband and designed and built her first gallery on Ave B and E 6th St) Acquired from the artist by trade.

Beni E. Kosh (b. Charles Elmer Harris, 1917-1993), An African-American artist who lived in Cleveland, OH, was a member of the Sho Nuff Art Group and worked with Karamu House, the oldest African-American theater in the United States. His work was practically unknown during his lifetime, surfacing only after his death. "Beni E. Kosh" means "Son of Ethiopia." Acquired on eBay.

E'wao Kagoshima (b. 1945), *Believing Dog*, 1982. Kagoshima moved to New York in 1976 and had a one person show at the New Museum in the early 1980s. Kagoshima's work is currently in a group show at Simone Subal. A review of a recent show at Brennan & Griffin is in January's Artforum. Acquired from the artist in 1984.

Elie Lascaux (1888-1968), *Château de Nazelles*, 1955, ink on paper. Lascaux showed with Daniel-Henry Kahnweiler, then Kahnweiler's daughter Louise Leiris. He married Kahnweiler's sister-in-law. Lascaux's work was championed by Georges Bataille, who reproduced it in issues of his journal *Documents*. Acquired on eBay.

Carl Van Vechten (1880-1964), Photographs of Elie Lascaux and Elie Lascaux with Daniel-Henry Kahnweiler

Charles Henri Ford (1908-2002), Portrait of Leonor Fini. From the Estate of Charles Henri Ford

Leonor Fini (1907-1996), *Masques* (1951), inscribed to Ruth Ford and Zachary Scott. From the Estate of Charles Henri Ford

Harold Stevenson (1929-2018), *Masque: From the Black Fates*, 1975. Acquired as a gift from the artist, 2003.

Charles Henri Ford (1908-2002), photograph of Harold Stevenson, Paris, early 1960s. From the Estate of Charles Henri Ford

Eugene Berman (1899-1972), Untitled drawing 1934, Acquired from the estate of Virgil Thompson, late 1980s

Leonid (Berman) (1896-1976), Acquired from the estate of Louise Crane

Mary Meigs (1917-2002), *Untitled painting*, n.d., Mary Meigs was a writer, artist and LGBT standard bearer. The character Dolly Lamb in Mary McCarthy's novel *A Charmed Life* is based on her. Acquired from the estate of Louise Crane.

Maurice Grosser (1903-1986), untitled painting, 1949, inscribed to Leonid and Sylvia Marlowe (Grosser was Virgil Thomson's partner and had the Leonid below painting in their Chelsea Hotel aptment)

Leonid (Berman), *Title unknown*, 1939, from the estate of Virgil Thompson, late 1980s

Charles Henri Ford, photograph of Mary McCarthy

A Charmed Life (1955), Mary McCarthy, cover art by Leonid (Berman). *A Charmed Life* depicts Mary Meigs (who made the painting to the left of the book, as "Dolly Lamb"—a tiresome artist whose paintings were "cramped with preciosity and mannerisms." Acquired on eBay.

Virgil Thomson, His Life and Music (1959), by Kathleen Hoover and John Cage. Inscribed to Leonid and Sylvia Marlowe, (Leonid's wife)

The Three Lives of Leonid (1962), Autobiography of Leonid (Berman) with an introduction by Virgil Thompson

Elaine de Kooning (1918-1989), *Ocean Song Seascape*, n.d., oil on canvas, 23 2/4 x 32 inches, Acquired at auction by Tom Holmes, \$100,000 plus 20% buyer's premium

Paul Jenkins, (1923-2012), *Untitled*, 1958, ink wash on paper. Acquired from a Hamptons charity auction ca. 1989.

Aline Meyer Liebman (1906-1978), *Gray Day*, 1927, Aline Meyer Liebman was a major art patron in New York and a friend to Edward Steichen and Alfred Stieglitz. She was also an artist and photographer. The painting *Gray Day* was praised by Stieglitz and shown at the Salon of 1929, Steiglitz engineered an exhibition of Liebman's work and arranged to have the painting exhibited at in San Francisco in 1936. Acquired on eBay.

Nicolas Rule, *Untitled*, 2013, Atomized paint on scratchboard. Acquired from the artist by trade. Others available.

Ronald Mallory (b. 1939), *Misty*, 1962, oil on canvas. Acquired from the artist in exchange for services.

Philipp Weichberger (1936-1985), Large painting acquired at a Sotheby's Arcade auction in the late 1980s. Smaller painting recently acquired on eBay. Weichberger moved from Germany to New York in 1965 and lived in Westbeth. He committed suicide in 1985.

Steve Keister (b. 1949), *U.S.O. #?*, 1949, snakeskin, wood acrylic paint. On consignment from a longtime New York art museum curator, advisor and art consultant and offered as a gift to a museum or at a reduced price to a collector who will promise to donate it to a museum.

Darrel Austin (1907-1994), *Wily Fox*, 1970, Painting acquired from the artist's estate. Drawing acquired on eBay.

Saul Steinberg (1914-1999), *Self-portrait*, ink on paper, 1940s

Bernard Perlin (1918-2014), pencil drawing (*Shillings*) and silverpoint of a female figure. Acquired from the estate of Bernard Perlin

George Platt Lynes (1907-1955), Photograph of Bernard Perlin. Acquired from the estate of Bernard Perlin

Alexander Brook (1898-1980), *Sleep*, 1930, lithograph

Edward Avedisian (1936-2007), *Normal Love*, 1962, acrylic on canvas, 68 x 68. Acquired from the artist in 1996. Painted immediately prior to the Avedisian painting currently on display at Amy Sillman's *Artist's Choice* at MoMA. The MoMA painting was acquired by trade by Andy Warhol and donated to MoMA.

Hollis Frampton (1936-1984), *First Cluster—For Lee Lozano*, 1965 Color-tinted photographs of spaghetti taken by Frampton and used by James Rosenquist in painting *F-111*, 1964/65, now coll. MoMA. Acquired on eBay.

Morgan O'Hara (b. 1941), *Live Transmission*, 2008, graphite on paper, Currently listed on eBay starting at \$3,000.

Neke Carson (b. 1946), *Farewell*, 2019, Ink print on steel, eBay listings for sale and purchase, print: 18 x 24 inches, listings: 8 1/2 x 11 inches and 11 x 8 1/2 inches.

Frank Lincoln Viner (b.1937), *Untitled*, 1974, ink on linen with cardboard backing. Acquired at Rago Auctions in the early 2000s.

On pedestal at center of gallery:

Stephen Kaltenbach (b. 1940), *Fourteen Animal Rhythms*, 1973, glazed ceramic These pieces were part of an "Erotica" exhibition at Allan Stone Gallery in 1973. Acquired by Patricia L. Boyd and Jamie Stevens at an auction of works from the Stone gallery in New Jersey in 2017.

Office

Magalie Comeau (b. 1982), *Prendre place dans le point*, 2016, oil on canvas, 54 x 54 inches. Acquired from the artist by trade. Other paintings available.

Steve Keister (b. 1949), *U.S.O. #63*, 1980, Feathers, mirrored plexiglass and acrylic on wood, 21 x 28 x 30 inches. Displayed in the 1981 Whitney Biennial. Acquired from the original collector. *U.S.O. # 12*, 1979, Snake skin and acrylic on wood, 10 x 12 x 11 inches.

Agustin Fernandez (1928-2006), *Untitled*, 1984, graphite on paper, 30 x 22 inches. Acquired as a gift from the family. Other drawings available.

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The path to “Acquired on eBay (and from other surrogate sources)” began with the discovery of a tiny surrealist painting by James Wilson Edwards (1915-2004) at an antiques mall in Millerton, NY. Unknown to me, Edwards turned out to be an African-American artist who studied at the Académie Julian in Paris and was a member of the Princeton Colony of Black artists in the 1960s and 1970s. Interested in finding more work by this artist I searched eBay but found none. Further googling led to work by Edwards in the Petrucci Family Foundation (PFF) Collection of African American Art. This, in turn, resulted in a broader eBay search for artists represented in the PFF and the purchase of an odd fantasy landscape by Beni E. Kosh (1917–1993), a little-known artist from Cleveland, OH.

After this acquisition, I started to search for eBay for artists I have had a long-term interest in but lacked a direct source. I thereby obtained work by Darrel Austin and Karl Preibe, two artists who showed at Perls Gallery in New York in the 1940s through the 1970s. Spectacularly successful in their time with profiles in Life magazine – Austin outsold Alexander Calder and the major School of Paris painters that the gallery represented – and Priebe, a gay, white midwesterner was a close friend of Gertrude Abercrombie and, supported by Carl Van Vechten, was involved in the later stages of the Harlem Renaissance. Yet Priebe and Austin became victims of changing tastes and their work receded from art world conscience. The fortuitous Austin eBay purchase led to contacts with the Austin estate and the gallery is planning a show for next season.

Other artists whose work was acquired on eBay include the Surrealists Valentine Hugo (a fascinating artist, central in Surrealist circles, who was married to Victor Hugo’s great-grandson and became a lover of Breton and Eluard), Jindřich Štyrský, as well as Elie Lascaux, an under known, painter who showed with the legendary dealer Daniel-Henry Kahnweiler and later his daughter Louise Leiris in Paris. (I become aware of Lascaux from a discordant illustration in Georges Bataille’s dissident Surrealist journal, Documents.)

Searching for affordable work by Leonor Fini I came across 31 Women, an exhibition curated by Max Ernst and Peggy Guggenheim in 1943 for her Art of This Century gallery (at the characteristically contrarian suggestion of Marcel Duchamp). 31 Women may have been the first-ever exclusively female group show. Using the exhibition list to search eBay, I purchased Grey Day, an O’Keefe-ish 1927 gouache on board by Aline Meyer Liebman (1879-1966), a prominent New York patron of early modernism and an intimate of the circles surrounding Steichen and Stieglitz. In fact, this particular painting is mentioned by Steiglitz in Liebman’s biography, and served him as the starting point in arranging an exhibition of Liebman’s work. (Valentine Hugo was also included in 31 Women.)

At this point I decided I would do a show. But to deepen the well from which work could be drawn, I sent an email call asking for things acquired on eBay (and from other surrogate sources) by others. In addition, the parameters of selection were broadened to include work obtained in under-the-radar auctions, acquired as gifts or by trade, or harbored in usually secluded estates. As an exercise in cultural consumption, collecting and curation this exhibition, hopefully, provides some incentive to venture beyond the art world’s realms of consensus.