

Adrian Paul Allinson

(British, 1890-1959)

***Red Hot Pokers in a Jug*, mid 1930s**

Oil on board

Gift of Mary and Will Richeson, Jr., 1997.71.2

Though not as well known today as he was during his lifetime, Allinson was an active member of the famed Bloomsbury Group, which included the writer Virginia Woolf and the art critic Clive Bell. The exhibition *Manet and the Post-Impressionists*, organized by Roger Fry in 1910, provided the push for Britain to develop its own version of cutting-edge art. Allinson's synthesis of lessons learned from Cézanne, Gauguin, Van Gogh, and international Vorticism is on display in this vivid floral still life. A cubistic mix of multiple perspectives and rhythmic brushwork, paired with a Fauve-like, high keyed palette, declare Allinson's avant-garde allegiance. At the same time, he also persuasively conveys the textural intensity of these showy blossoms, native to Africa, where the artist travelled extensively.

Milena Pavlović-Barili

(Serbian, 1909-1945)

***The Angels*, 1939**

Oil on board

Gift of Margaret P. Mallory, 1991.154.3

A painter, poet, illustrator, and costume designer, Pavlović-Barili is now considered to be the most important Serbian modernist of her generation. Though she trained at the Serbian academy in Belgrade and in Munich, she was very much the product of international modernism, having traveled to the avant-garde art centers of Europe, including Paris and London, after the outbreak of World War II. In 1939, she joined the many emigré artists who settled in New York. Barili's dialogue with surrealist artists such as André Breton and, in particular, Giorgio di Chirico is in clear evidence in this painting, which includes self-conscious emulation of Renaissance art. Like di Chirico, for Barili the classical past was a means of generating the sensation of the airless unlocatability of a dream. Barili's heightened use of one-point perspective creates a vertiginous effect at the composition's center, while the three elegantly elongated women arranged in dance-like poses, seem to float against the flat geometry of the downward-sloping city plaza. The flourishing career of the gifted Barili was abruptly ended by a fatal horse-riding accident at the age of 35.

Raoul Dufy

(French, 1877-1953)

***Venus and the Net*, ca. 1935**

Oil on board

Gift of Jack Jungmeyer, Jr. and Edith Skouras Jungmeyer, 2015.44.10

Like Henri Matisse, Dufy abandoned an earlier Impressionist interest in the effects of light, instead creating paintings that explored color alone. His use of line and a wide spectrum of hues made his paintings especially dynamic. This small but luminous painting is typical of his mature work from the 1930s, when Dufy was commissioned to create all-encompassing decorative ensembles for both private and public spaces. Dufy translates classical themes through a thoroughly modernist pictorial idiom.

Karl Hofer

(German, 1878-1955)

***Still Life, Pears*, 1940s**

Oil on cardboard

Gift of Mrs. Otto Jeidels, 1949.21.1

Hofer was a German Expressionist painter. He was appointed director of the newly established Berlin Academy of the Arts in 1945, an honor that must have felt to him like vindication. In 1937, Hofer's work, like that of the other Expressionists, was included in the exhibition of so-called "Degenerate Art" staged by the Third Reich. Because his first wife was of Jewish descent, Hofer was professionally banned by the Nazis, only regaining his right to practice and sell his work after his divorce and remarriage to his second wife, who was considered sufficiently "aryan."

The artist's sophisticated brand of modernism is on full display in this modest still life, which is suffused with a Cézannean sense of volume and spatial ambiguity, shot through with Picasso's Blue Period drama of color and brushwork. It was gifted by the wife of Otto Jeidels, a wealthy banker and patron of progressive art, who was forced to flee his native Germany because of his Jewish ancestry, ultimately relocating to San Francisco and vacationing regularly in Santa Barbara.

Vassily Kandinsky

(Russian, 1866-1944)

Line-Spot, 1927

Oil on pressed pulp board

Gift of Mr. and Mrs. Ira Gershwin, 1956.5.4

Inspired by mysticism and theosophy, Wassily Kandinsky affirmed his belief that art was “not a mere purposeless creating of things...but a power that has a purpose and must serve the development and refinement of the human soul.” For Kandinsky, pure abstraction, freed of ties to physical reality, possessed the greatest potential for developing a universal, cosmic sensibility in humanity.

Painted in Germany while he was a faculty member at the progressive Bauhaus, *Line-Spot* represents the geometric abstract mode that Kandinsky developed during this time. In particular, the principle of contrast, identified in Kandinsky’s 1926 treatise entitled *Point and Line to Plane*, is essential to this vibrantly colored composition of lines, circles, rectangles and triangles. Here, textured organic forms serve as effective counterpoint to smooth geometric shapes.

Ernst Ludwig Kirchner

(German, 1880-1938)

Davos, ca. 1924

Oil on canvas

Gift of Margaret P. Mallory, 1991.154.16

Kirchner was a founding member of “Die Brücke,” a group of self-taught artists determined to break with traditional forms of visual representation to found a more immediately emotional kind of art. The group’s establishment in 1905 is now recognized as the beginning of German Expressionism. Kirchner would go on to a career in Berlin, using the urban streetwalker in his paintings and prints as a metaphor for the city’s greed-driven industrialism. Upon the outbreak of World War I, Kirchner volunteered for service, but suffered a mental and physical collapse that led to his discharge. After treatment in a sanatorium in Davos, Switzerland, he remained in the area, depicting the local scenery as seen in this verdant mountainscape that seems to burst with sunlight. In 1937, Kirchner’s works were included in the notorious “Degenerate Art” exhibition, staged by the Nazis. Sadly, he committed suicide the following year.

Pinchus Krémègne

(French, 1890-1981 b. Lithuania)

Cossack, 1915-1950

Oil on canvas

Gift of Jascha Heifetz, 1972.48.4

Pinchus Krémègne was one of the many expatriate artists drawn to Paris at the turn of the 20th century. Born in Lithuania, he moved to France in 1912, where he would live for the remainder of his life, including going into hiding during the German Occupation due to his Jewish heritage. Today, Krémègne's work has been largely overshadowed by that of his friend, Russian artist Chaïm Soutine. While the two shared a use of expressive, impasto brushwork, Krémègne's paintings do not feature the grotesque distortion and fevered brushstrokes of Soutine. This canvas shows Krémègne's more naturalistic style in its depiction of a man in traditional Cossack dress. Often romanticized in literature and art, the Cossacks are an Eastern European group that played a formative role in both Lithuanian and Russian history. Sitting between an individualized portrait and a generic type, *Cossack* also incorporates the still life elements for which Krémègne was known in the hanging birds and framed floral painting in the background.

André Lhote

(French, 1885-1962)

***Sunday Afternoon*, 1920s**

Oil on canvas

Gift of Mrs. Clarence Hinkle, 1962.15

André Lhote came of age artistically in 1911 at the Salon des Indépendants and the Salon d'Automne, the first infamous exhibitions of Cubist art in Paris. There, Lhote's works were grouped alongside artists such as Albert Gleizes, Fernand Léger, Robert Delaunay, and Marcel Duchamp, who would go on to become friends and colleagues in what was known as the Section d'Or group. Immersed in the hotbed of Cubism, Lhote became a highly respected figure in the French art world, working as an art critic, author, and the founder of his own teaching academy. Throughout his career, Lhote's work always retained a strong figurative element, as can be seen in this peaceful depiction of waterside leisure activities on a Sunday afternoon, perhaps a nod to Georges Seurat's famous pointillist version, *Sunday on La Grande Jatte* (1882).

Charles McCall

(British, 1907-1989)

Interior, 1950s

Oil on board

Bequest of Margaret Mallory, 1998.50.54

McCall is now considered a minor artist, who worked in a painterly idiom first established by Edouard Vuillard and Pierre Bonnard (the so-called 'Nabis') in the 1890s. Like those French colorists, he captured domestic interiors similar to this one, described with a tapestry of colors that shimmer with the intimacy of everyday life. Born in Edinburgh and a longtime fixture of all of the major London galleries, McCall's career extended well into the last century. He remained unresponsive to later 20th-century trends towards abstraction and conceptual art, continuing to paint figures absorbed in ordinary tasks, seemingly lost in their own interiorized worlds.

Max Pechstein

(German, 1881-1955)

***Die Alte Brücke*, 1921**

Oil on canvas

Gift of the Joseph B. and Ann S. Koepfli Trust 2011.2

The subject of this work may have been inspired by the scenery Pechstein painted with Heckel and Kirchner outdoors around the Moritzburg lakes near Dresden, but it is also likely a deliberate allusion to the group's name Die Brücke, derived from Friedrich Nietzsche's *Thus Spake Zarathustra* (first published in 1891). For these artists, Nietzsche's philosophy represented a rejection of materialism and bourgeois values – a bridge to the future. The thin application of paint approximates the look of fresco or tempera. The allusion in the title to an “old” bridge may reflect the group's evolution away from the thick impasto of van Gogh and toward this kind of paint application, in which the individual hand of the artist is less conspicuous.

Maurice de Vlaminck

(French, 1876-1958)

***Snowy Landscape*, 1930s**

Oil on canvas

Gift of Anonymous Donor, 1997.102

Maurice de Vlaminck

(French, 1876-1958)

Untitled, n.d.

Gouache on paper

Gift of Jack Jungmeyer, Jr. and Edith Skouras Jungmeyer, 2015.44.9

This winter landscape is characteristic of Vlaminck's late style, which used a dark palette to depict landscapes, often in serial studies of the same scene. Such an approach was characteristic of many modern artists, who often explored the same subject matter repeatedly. These paintings were a significant departure from Vlaminck's earlier Fauve works, which were painted in vivid, exaggerated color; they instead suggest the artist's turn away from avant-garde experimentation and toward more conservative styles, reflecting the "return to order" that took place between the World Wars. Vlaminck would find a receptive audience for such styles in fascist Germany, where his Fauve works were previously denounced.

Karl Stefan Bennet

(Swedish, 1800-1878)

Landscape with Gripsholm Castle overlooking Lake Mälaren, 1860s

Oil on canvas

Gift of Patrick and Vicki Stone, 2005.20

Bennet came to painting after having enjoyed a successful military career. Though relatively obscure today, he was quite prolific, producing picturesque landscapes like this one, as well as portraits. This is one of his happier compositional inventions, as attested by the fact that it exists in multiple versions. The view features a famous castle, which was constructed by King Gustav in the 17th century on the site of a Medieval fortress that had been converted into a convent, in south central Sweden. The castle now functions as a museum. Artists frequently made repetitions to satisfy market demand and in this case, the popularity of such a scenic view guaranteed a ready market.

Helen Bradley

(British, 1900-1979)

***Grandma and the Two Aunts*, ca. 1965-70**

Oil on panel

Gift of Dwight and Winifred Vedder, 2006.54.1

Bradley took up her vocation as a painter at the age of 65, having spent the previous forty years raising her family in Lancashire, England. Often described as a 'naive' or 'primitive' painter, she took up the brush to satisfy the demands of her grandchildren who wanted to know what Edwardian life was like when she was a little girl. At the encouragement of the better known J.S. Lowry, the British 'naive' painter who has recently undergone something of a critical revival, Bradley developed her own signature style, inspired in part by the early Chinese ink paintings and Persian miniature paintings she so admired at the British Museum. In this charming scene, we see her familiar characters of the two maiden aunts and grandmother, coming to visit Miss Clark (always in a pink dress). The spindly figures are set against a meticulously detailed, decorative interior, complete with wallpaper, paintings within the painting and the pet dogs and cats who recur frequently in Bradley's several illustrated books. Bradley's aim of offering a nostalgic glimpse of English life at the turn of the last century was so successful that she became a minor celebrity, enjoying monographic exhibitions on both sides of the Atlantic.

Eastman Johnson

(American, 1824-1906)

Copy after Jules Breton's "The Departure for the Fields", after 1857

Oil on canvas

Gift of Mrs. Sterling Morton to the Preston Morton Collection, 1960.67

Johnson was one of the first American artists of his generation to enjoy years of study in Europe, traveling to Düsseldorf, London, the Hague, and Paris in his 20s. When he returned to his family after the death of his mother in 1855, he brought home with him a technical versatility that would provide a bridge between European and American art. This close copy after a popular painting by the French specialist of peasant subjects, Jules Breton (1827-1906) shows Johnson's active assimilation of academic techniques. His first critical success, *Negro Life in the South* (1859, New-York Historical Society) has a similar ambivalence in its representation of the leisure activities of slaves at a time when slavery was being hotly debated. Not unlike Breton, Johnson would go on to specialize in genre subjects but set against the backdrop of American daily life, whether humble interior scenes or larger rural tableaux.

Frederic Remington

(American, 1861-1909)

***Bull Fight in Mexico (also titled Corrida)*, 1889**

Oil on canvas

Gift of Mrs. Sterling Morton to the Preston Morton Collection, 1960.78

Remington was the son of a colonel in the Union Army who went on to run a local newspaper in Vermont. Early exposure to journalistic values made him naturally interested in reportage and predisposed to illustration. After his father's death in 1880, Remington set out to discover his path as an artist, eventually hitting upon the Old West and its vanishing culture as his niche subject. As the preeminent chronicler of the Western frontier, he would earn enough to acquire a mansion in New Rochelle, and lived out the rest of his days in relative luxury.

This early work is one of a group that was commissioned by *Harper's Weekly* to illustrate some articles on Mexico by the then noted authority Thomas Janvier. By the late 19th century, the ancient sport of bullfighting was thought of as charmingly antiquated, although Remington's commitment to realism does not allow for any romanticization of the actual violence involved. The goring of the horse's underbelly by the enraged bull takes center stage. If we are spared the blood and gore that is about to ensue, the swirl of crimson hues in the toreadors' costumes and capes are enough to allow us to imagine what comes next.