



**HIRSCHL & ADLER MODERN
THE ART SHOW 2024**



BOOTH D10

PARK AVENUE ARMORY

643 Park Avenue
New York, NY 10065

BENEFIT PREVIEW

Tuesday, October 29

RUN OF SHOW

October 30 - November 2, 2024

For more information, email
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HOPE AND DESPAIR: THE BURDEN OF MODERN LIFE 1935 TO THE PRESENT

James Guy (1910-1983)
The Camouflage Man in a Landscape (Six-panel Mural) (detail), 1939
Oil on Masonite, 83 x 216 in.

LOUISA

(1951-2016)

CHASE

Louisa Chase was a questing spirit, freely experimenting with various mediums. Her oeuvre reveals a variety of approaches so that, despite having attracted a number of labels such as “new image school” and “neo-expressionist,” there is not one distinctive “Chase style.” She painted, made prints, and explored woodblock as part of her artistic practice which functioned, in her own words, as “a constant search to hold a feeling intangible.” Chase looked inward for her subject matter, imbuing the resulting work with the force of the artist herself as she wrestled with desire, ambition, frustration, depression, happiness, and fear.

Many of Chase’s works reference natural phenomena. Gestural and almost-but-not-quite abstract, she made paintings and prints of thunderous rains, vivid fires, the sharp points of branches, and the dark crevices of caverns and caves. It was through the elements that she captured her internal feelings and explored them in relation to the external world and its physical expressions. Although her struggles were uniquely personal, the resulting works are generously universal.



Untitled (Fire Study), 1983
Oil and wax on canvas, 22 x 26 in.
\$25,000

JOHN ROGERS

COX

(1915-1990)



John Rogers Cox established his reputation in the art world through dream-like, idiosyncratic portrayals of the wheatfields of western Indiana. Described by his daughter as a “restless soul” who “didn’t like to stay in one place very long,” he exchanged the expansive farmlands of the Midwest for the Louisiana countryside, moving to New Orleans and turning his gaze to bayous filled with lush trees and Spanish moss, as well as oil wells and farmhouses with rusting machinery.

Swamp demonstrates the introspective nature of Cox’s later period. Rather than painting an idyllic, untainted landscape, he rendered visible his concerns about the changes wrought on nature by garbage, strip mining, oil spills, and landfills. With its abandoned machinery and decaying trees, *Swamp* can be viewed as a late-twentieth century allusion to the ravaging of nature by an industrialized society. While he follows his established practice of giving equal measure to the landscape and the sky, these are not the golden fields and storm clouds of middle America; the sun is a fiery orb, casting an eerie glow over the decaying flora and rusting equipment abandoned to the elements.

Swamp, 1969
Oil on wood panel, 20 x 30 in.
\$250,000

MARÍA ELENA

(B. 1957)

María Elena González interweaves the conceptual with a strong dedication to craft in complex installations and poetic arrangements, exploring themes like identity, memory, and dislocation. She has always made art that responds to the moment, her surroundings, and her inner emotions. No two bodies of work by her are the same because each is inspired by different circumstances and evolves in unforeseen directions.

Braced/Calder is part of González's *Repairs* series, an externalization of the deep turmoil initially experienced by the artist at the onset of the COVID pandemic, and the steady regaining of control as she literally picked up the pieces around her. A professor at the San Francisco Institute of Art, she was unnerved by everything left behind as students vacated campus. In response, she began to repair her students' work in white clay that had been fired and cracked, or had subsequently broken, using the only thing she had at hand: black epoxy. While the repairs did not restore functionality, the resulting works became beautiful objects suggestive of abstract painting and sculpture.

GONZÁLEZ



***Braced/Calder*, 2022**

Ceramic with glaze, epoxy, wood, latex paint, aluminum, wire, 15 1/4 x 18 1/4 x 8 in.
\$14,000

OSVALDO LOUIS

GUGLIELMI

(1906-1956)



Oswaldo Louis Guglielmi matured as an artist during the turbulence of the 1930s, gaining recognition through somber and frequently political works. A Magical Realist, he combined realism with allegory to convey the anxiety that pervaded these years. Painting ordinary people in familiar surroundings, he showed them oppressed by invisible, overarching economic forces and the gathering international crisis that would gradually erupt in war.

An Odyssey for Moderns confronts the viewer with a shipwreck. The shell of a large vessel is stranded on a beach. A figure emerges from the hull, whose curving sides call to mind fractured ribs. Another figure stands on the beach, his overshirt slung over his shoulder, looking up at a clear, sunny sky. There is a sense of desolation and destruction, yet also a sense of survival and hope embedded in the distant, yet bright, horizon. The title references the ancient epic in which, after natural and supernatural travails, Odysseus returns home to reclaim his kingdom and wife.

An Odyssey for Moderns, 1942-43
Oil on canvas, 24 x 30 in.
\$175,000

JAMES

(1910-1983)

GUY

James Guy made innovative use of surrealist devices in his paintings to address issues like poverty, corruption, unemployment, the plight of the workers, and the chaos of a world on the cusp of war. He found it to be a deeply effective means by which he could convey his feelings relative to contemporary conditions. Like many artists of his milieu, Guy was engaged in mural painting, a practice which led him to adapt his 1938 oil *Camouflage Man in a Landscape* into a six-panel mural of the same name.

The environment of Guy's mural is sinister and dream-like. The bleak, empty vista, flanked by mountains and sky, is populated by a number of eerie figures: a pair of male nudes interpreted as elongated, rubbery forms, silhouettes of a mysterious figure escorting a child, a woman in contemporary dress carrying a fishing net in one hand and holding a baby upside-down in the other. These unsettling forms, their isolation and the incoherent narrative of the work, convey the profound stress of the moment.



***The Camouflage Man in a Landscape (Six-panel Mural)*, 1939**
Oil on Masonite, 83 x 216 in.
\$750,000



JULES

KIRSCHENBAUM

(1930-2000)



***Destruction of Babel*, 1956**
Oil on canvas mounted on Masonite, 15 x 24 in.
\$70,000

Jules Kirschenbaum devoted his career to creating images that examine the human condition. Although he opted for the realism of the European Old Masters rather than the abstraction celebrated during his era, his pictures were far from conventional. He offset his beautiful scenes with incongruous subjects, creating disconcerting contradictions intended to provoke emotional and spiritual responses. *Destruction of Babel* exemplifies his approach to Magical Realism – the individual elements of the painting correspond to reality as we understand it. Yet the paths, fates, and walls lead to nowhere. Steep hills, houses, and plateaus sit side by side yet isolated from one another by sheer inclines, with no visible ways to access them.

Growing up in a culturally Jewish family, Kirschenbaum would have been more than familiar with the Biblical account of the Tower of Babel. The story answers a basic human question – how is it that sharing one planet and basic physical features, we speak so many different and mutually unintelligible languages? A cautionary tale, *Destruction of Babel* warns of societal hubris and the over-accumulation of power, manifest in the 1960s as a devastating social schism, extreme activism, and the Vietnam War.

WINOLD

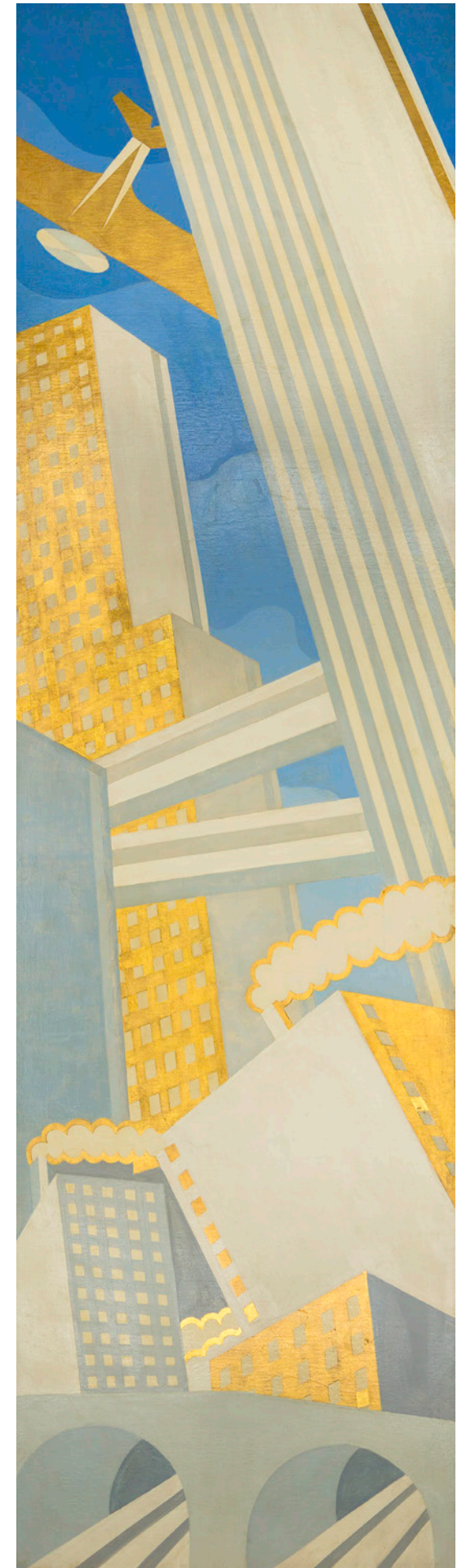
(1886-1953)

REISS

Winold Reiss was a creative artist in graphics, fabric design, interior design, mural and poster art, as well as in landscape and portrait painting. When he first arrived in America from Germany, he established himself across this broad range of interests. Alongside his renowned portraiture practice, he designed a number of well-known and well-loved commercial interiors, including numerous New York City locations for the Longchamps restaurant chain.

The tenth location of the chain featured a generously proportioned interior divided into epochal themes: the “Old Amsterdam Oval Bar,” the “Cocktail Lounge of Old New York,” the “Album of New Yorkers Room,” and the “Restaurant of the 21st Century.” Each section featured Reiss murals and pictures appropriate to their themes. For “Restaurant of the 21st Century,” Reiss produced the nine-part *City of the Future* wall mural cycle. The panels were evocative of the jazz-age enthusiasm of the 1920s, yet offered an elegant, geometric, forward-looking riff for a society struggling to shrug off the pervasive impacts of the Great Depression. They radiated a positive energy and a boundless confidence in modern technology to usher in a bright, beautiful, and promising new future.

City of the Future [Vertical panel "Fb"], 1936
Oil, gold leaf, and gold paint on canvas, 118 x 32 in.
\$195,000



HONORÉ

SHARRER

(1920-2009)



Honoré Sharrer's early work came out of the social realism of the 1930s. Inspired by the minute realism of the Netherlandish paintings, her work was infinitesimally detailed and deeply enigmatic. *Soldier, Wife, and Child* is a post-war picture. Sharrer has recapitulated a vignette from her 1943 picture *Workers and Paintings* (Museum of Modern Art, New York), reproducing the nuclear family of the mother, father, and baby that appear in the original painting.

However, the father figure is no longer an industrial worker but has been replaced by a wraith-like soldier, complete with a green pallor and rivulets of blood at the corners of his mouth. While mother and baby seem jubilant, the infant holding up a framed picture of domestic bliss and a future full of promise— a bird in a nest with an unhatched egg— the soldier's status is unclear. Has he made it home? Even if he has, his experience was surely traumatic. He stands in contrast to the bright blue sky, which rings optimistic. Enigmatic in its message, the painting captures the aftermath of the war, as young people launched new families into a world where dread and hope coexisted in the mundane details of everyday life and existential anxieties about the future of humanity.

Soldier, Wife, and Child, 1949-51
Oil on Masonite, 26 1/8 x 27 1/4 in.
\$95,000

ELIZABETH TURK

(B. 1961)

Tipping Point – Echoes of Extinction, by Elizabeth Turk, highlights a relevant global environmental concern through the creation of elegant visualizations of the lost voices of extinct and endangered birds in wood and aluminum. The species explored through this body of work were the collateral damage of human activity, their demise due, among other things, to fire and the once-fashionable appetite for colorful feathers used to adorn hats and clothing. About the project, Turk wrote:

Birdsongs are a backdrop to daily life. Their songs and colors reminisce on early mornings and childhood stories. Annual migrations define an instinctive, reliable marking of time. The birdsong recordings safeguarded by the Macaulay Library, Lab of Ornithology, Cornell University, inspired me. Hearing recorded songs of creatures, both endangered and extinct, I knew how to invert my sense of the void. The aural translates into the visual, building sound in a silent structure. My silent compositions – my sound columns – portray choral elements made of still, vertical, totemic components giving lost voices a positive form.

Gould's Emerald, 2020
Anodized aluminum, 79 x 16 x 16 in.
\$70,000



PURVIS

YOUNG

(1943-2010)



Purvis Young was a self-taught artist who drew inspiration from urban subculture — specifically, the decaying neighborhood of Overtown, Miami, where he lived and worked. A “social expressionist” whose art has been described as both spiritual and visionary, he created idiosyncratic works of art on found materials, ranging from discarded pieces of wood, carpet scraps, and pieces of fabric to table tops and castoff books. Young settled in Overtown in 1971, and during this period was keenly aware of the downtrodden nature of his surroundings. Also impactful were the anti-war marches and other protests against the Vietnam War, with activist murals created in communities of color providing inspiration for his own practice.

Young produced images that reflected his response to the human condition as he experienced it in the South. The squiggling lines, distorted figures, and vibrant colors in his assemblages exude a raw, emotional quality that demonstrates his desire to visualize his thoughts. His work is populated with an array of repeated motifs, all of which he interpreted symbolically: angels and floating heads represented goodness, horses denoted the concept of freedom, and locks were emblems of strife. Pregnant women, boat people, funeral processions, trucks, and railyard tracks were also key to his personal iconography. The blue eyes present in this otherwise abstract composition are said to reference the oppression he and his neighbors felt from the white establishment.

[Eyes of the Establishment], mid-late 1980s
Paint on wood panel, 30 1/4 x 23 1/2 in.
\$12,000