Samuel Halpert (1884–1930)
*Portrait of Edith Gregor Halpert*, 1928
Oil on canvas

Palmer Museum of Art, Pennsylvania State University, University Park, gift of Joseph M. Erdelac

Edith was a sixteen-year-old aspiring artist when she met Samuel Halpert, an established modernist painter twice her age and, like her, a Russian Jewish immigrant. They wed shortly after her eighteenth birthday. As she later recalled, “I married with the feeling I had married American art.”

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Edith Halpert remembers Samuel Halpert and recalls her early success as a businesswoman.
Marguerite Zorach (1887–1968)
Memories of a Summer in the White Mountains, 1917
Tapestry
Collection of Lucy Loewenheim Cohen
Elie Nadelman (1882–1946)
Seated Woman, c. 1919–1925
Cherrywood and iron
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, museum purchase

Halpert intended the Downtown Gallery to show the most innovative living American artists. Her first exhibition, in November 1926, paired this sculpture by Elie Nadelman with Marguerite Zorach’s tapestry, seen nearby. Both artists drew inspiration from American folk art.
When Stuart Davis’s early experimental works made their debut at the Downtown Gallery in 1927, they caused an uproar. Although Davis never considered his work abstract, he aggressively deconstructed the traditional genre of still life, using Cubist fragmentation of forms and radical planes of color to reinvent it. Halpert recalled with satisfaction, “People wanted to break the windows. They would come in from the street and scream, ‘This is indecent, having these crazy pictures!’”

Davis shared her commitment to bringing modern art to everyday audiences. He commented, “People who are up to date in their clothes, automobiles, apartments, and love affairs must buy this type of picture in order to be consistent.” Unfortunately, the public did not yet agree, and Halpert did not sell a single work from Davis’s first show.
When Rockefeller Center was built in the 1930s, the complex was filled with art. Radio City Music Hall, the flashiest of the Art Deco buildings, was lavishly embellished with paintings and sculptures. Halpert, who counted the Rockefellers among her clients, was able to secure commissions for a number of her artists. For the lower lounge, William Zorach was invited to create an enormous sculpture in cast aluminum, *Spirit of the Dance*, seen here in a smaller version. The work embodies the Art Deco style, with its stylized lines and polished machinelike surfaces. The original still graces the Ground Lounge of the concert hall today.
Charles Sheeler (1883–1965)  
*Americana*, 1931  
Oil on canvas  

Metropolitan Museum of Art, New York,  
Edith and Milton Lowenthal Collection,  
bequest of Edith Abrahamson Lowenthal  

Charles Sheeler was one of Halpert’s most enduring artists. He joined the Downtown Gallery in 1931 and had regular shows there until his death. Best known as a painter, he was also an experimental photographer and often used his own photographs as sources for his canvases. *Americana* was worked from shots Sheeler took of his home in South Salem, New York, which he had filled with Shaker furniture and early American rugs.

Like Halpert, he was attracted to the simplicity and fine craftsmanship of folk art. “I don’t like these things because they are old but in spite of it,” he said. “I’d like them even better if they were made yesterday.” He drew a connection between the flat patterns, subdued palette, and strict geometry of chair backs, fabrics, and backgammon board, on the one hand, and the semiabstract aesthetics and distorted perspective of Cubism on the other. In Sheeler’s own art and life, Halpert commented, “everything was done with precision; everything he had in his home is a portrait of him.”
Stuart Davis (1892–1964)
*New York—Paris No. 1*, 1931
Oil on canvas

University of Iowa Museum of Art, Iowa City, university acquisition
Charles Sheeler (1883–1965)
*Kitchen, Williamsburg*, 1937
Oil on hardboard

de Young | Legion of Honor, Fine Arts Museums of San Francisco, gift of Mr. and Mrs. John D. Rockefeller 3rd

During the Depression, Abby Aldrich Rockefeller supported struggling artists when she could, often encouraged by Halpert. In 1935 Halpert got Sheeler a commission in Colonial Williamsburg, Virginia, then being restored as a tourist attraction with Rockefeller funding. He was hired to paint views of the town’s stately Governor’s Palace and the Rockefellers’ private residence there. What truly captured his imagination, however, were the kitchen implements installed in the basement of the Governor’s Palace—this illusionistic composition of the recreated colonial kitchen plays with concepts of truth and artifice.
Charles Sheeler (1883–1965)
Kitchen, Williamsburg, 1937
Oil on hardboard

de Young | Legion of Honor, Fine Arts Museums of
San Francisco, gift of Mr. and Mrs. John D. Rockefeller 3rd
Georgia O’Keeffe (1887–1986)
*White Flower*, 1932
Oil on wood

Muscarelle Museum of Art, College of William and Mary, Williamsburg, Virginia, gift of Mrs. John D. Rockefeller, Jr.

Halpert was an early champion of Georgia O’Keeffe, an American modernist who invented her own idiom, fitting into no easy category. Halpert sold *White Flower* to Abby Aldrich Rockefeller in 1934 and later urged her to donate it to the College of William and Mary. “With your interest in Williamsburg, in the college, in art and in women, I hope the idea will appeal to you,” she wrote. “It would be a fitting tribute to the artist, not only as an aesthetic gesture but also as an inspiration to the young women who are students.”
Robert Laurent (1890–1970)
*The Bather*, c. 1925
Alabaster

Brooklyn Museum, New York, Carll H. de Silver Fund
Marsden Hartley (1877–1943)
Beaver Lake, Lost River Region, 1930
Oil on canvas
Walker Art Center, Minneapolis, gift of Bertha H. Walker

In 1932 Halpert took the seasoned painter Marsden Hartley under her wing, mounting an exhibition of his recent New England landscapes. Dour and harsh, they were a difficult sell during the Depression; not even his gentler, Cézannesque mountainscapes, such as this one, could find a buyer. Nevertheless, Halpert wrote to him with characteristic insouciance: “There has been great interest shown among the artists and among a discriminating public, but unfortunately, I have no good news for you. Everyone is so down and out, that all pictures over $300 seem to throw them in a faint. We are seriously considering opening a soup kitchen for poor millionaires.” It was two years before Halpert was able to sell Hartley’s work. Abby Aldrich Rockefeller purchased three paintings; one, a sensual study of a seashell, is on view nearby.
Marsden Hartley (1877–1943)
The Seashell, 1929
Oil on board
Private collection, New York
John Marin (1870–1953)  
*Spring, Tyrol*, 1910  
Watercolor on paper  
Collection of Mr. and Mrs. Hugh Humphrey, Greensboro, North Carolina

This tranquil landscape, with its light, swift brushwork and evocative color, makes clear why John Marin is celebrated as a master of modernist watercolor.

It is also one of the first artworks purchased from Halpert by Abby Aldrich Rockefeller, the great art patron. The two became fast friends and Halpert guided Rockefeller’s taste as she began collecting American art. Ultimately, the bulk of Rockefeller’s modern-art collection—a staggering two thousand works—was given to the Museum of Modern Art, of which she was a cofounder. More than five hundred of these had been purchased from Halpert.

204 Edith Halpert’s first meeting with Abby Aldrich Rockefeller did not go smoothly.
Ben Shahn (1898–1969)

*In the Courtroom Cage*, 1931–32

Watercolor, gouache, and black ink on buff wove paper

Princeton University Art Museum, New Jersey, gift of Dr. Walter E. Rothman

**Vanzetti and Sacco and Their Guards**, 1931–32

Gouache on paper

Lawrence and Elyse Benenson Collection

In 1932 the Jewish immigrant painter Ben Shahn debuted a series of twenty-three gouaches on the trial of Nicola Sacco and Bartolomeo Vanzetti at the Downtown Gallery. Sacco and Vanzetti were Italian immigrants and avowed anarchists who were accused of murder in a 1920 payroll robbery; their trial and execution, in 1927, were widely considered a travesty of justice, tainted by prevailing prejudices against foreigners and radicals.

Shahn’s art was activist and politically engaged. “I always regretted not having lived in some great historic time; the time of Lincoln or Washington, or even during the Crucifixion,” he commented. “Then suddenly it came to me—this was a crucifixion itself—right in front of my eyes.” Shahn had been virtually unknown, and the success of the show established him as one of the great Social Realist painters of his generation.
Downtown Gallery logo, c. 1927
Archives of American Art, Smithsonian Institution, Washington, DC, Downtown Gallery records
Facsimile

Halpert commissioned a weathervane from the sculptor Hunt Diederich to call attention to her Thirteenth Street storefront. The name, Our Gallery, and the address wrap around a banner above a dog and cat wrestling. Although she changed the name of her business to the Downtown Gallery in 1927, Halpert kept this image as her logo until 1931. The use of a bold Art Deco design in a traditional folk-art object is emblematic of Halpert’s ideas about American art from the very beginning of her career.
The Downtown Gallery at 113 West Thirteenth Street, Greenwich Village, Manhattan, c. 1939

New York City Municipal Archives

Exhibition print

Halpert bought this modest brownstone in 1926 and installed her modern art galleries on street level. Five years later she opened the American Folk Art Gallery on the floor above. She lived in an apartment on the third floor and rented out the top floor to tenants.
Halpert’s first effort as a gallerist was a group show: she placed small-scale sculptures on the mantel and bookshelves and hung figurative works on the walls. She deliberately presented her gallery as a domestic space, preserving the brownstone’s original rooms and fireplace, so that clients could see the art in a home setting. The Downtown Gallery, she wrote, “emphasizes the belief in the democracy of art, and in the fact that it is possible to buy small works at prices within the reach of the most modest income.” Two works in this exhibition, Marguerite Zorach’s *Memories of a Summer in the White Mountains* and Elie Nadelman’s *Seated Woman*, are on view in this gallery.
In 1930 Halpert expanded her gallery space, building a freestanding, skylit building in the garden behind her brownstone, designed in an up-to-the-minute modernist aesthetic. The aim of the Daylight Gallery was to “show painting and sculpture to the best advantage, and also to show how works of art may be used as elements in modern building.” Halpert’s artists designed some of the decor. Here William Zorach poses with his door grilles, on view on the opposite side of this case.
An exhibition of Nathaniel Kaz sculptures in the Daylight Gallery, 1939
Photograph by Soichi Sunami
Exhibition print

The Daylight Gallery had gray walls and diffuse lighting, providing a sleek, neutral background for contemporary art. The overall effect was the opposite of that offered by the residential rooms in the main building. Although this Bauhaus-inspired gallery may appear rather commonplace today, Halpert’s idea to present modern art in a modern setting was groundbreaking at the time.
William Zorach (1881–1961)  
Two door grilles, commissioned for the Daylight Gallery, c. 1929  
Painted steel  
Bernard Goldberg Fine Arts, New York
Marguerite Zorach (1887–1968)
*A Happy New Year*, c. 1929
Linoleum cut on Japanese paper
Cooper Hewitt, Smithsonian Design Museum, New York, gift of Cooper Union Museum Picture Library
The extravagantly decorated Art Deco Radio City Music Hall generated an enormous amount of publicity when it opened in December 1932. Halpert had used her Rockefeller connections to steer much-needed commissions to her artists during the height of the Depression. Several are still in place, including Yasuo Kuniyoshi’s mural for the ladies’ lounge, a dream garden based on a concept by Georgia O’Keeffe; and Stuart Davis’s seventeen-foot-long jaunty painting for the men’s lounge, filled with emblems of modern masculinity.

Robert Laurent’s Goose Girl and William Zorach’s Spirit of the Dance also remain on-site. The two sculptures had been temporarily removed before the opening because of objections to their nudity—a bit ironic, as this article suggests, considering that Radio City’s debut featured the bare-legged dance troupe later known as the Rockettes.
Plan for All-American Exhibition, December 5, 1933
Archives of American Art, Smithsonian Institution, Washington, DC, Downtown Gallery records
Facsimile

Soon after his election, Halpert wrote to the new mayor of New York City, Fiorello La Guardia, explaining the urgent need for a municipally sponsored all-American exhibition during the Depression: “The small, select class of ‘big buyers’—the few rich art collectors on whose support art and artists depended—no longer functions. The artist needs a large buying public. And the state must bring the artist to the public officially. It is fitting that the great city of New York lead the way, and that the chief executive of this city set a precedent for all the other American cities, by fostering culture in a big way.”

This was vintage Halpert: a grandiose, rhetorically sweeping appeal to a vision for New York as not only the quintessential American city but also, potentially, as America’s great art center. La Guardia later came to be known for his large-scale public works; Halpert had gauged his concerns correctly, and he welcomed her idea.
In 1934 Halpert organized the largest art show staged in New York City to date. With the cooperation of competing dealers, ample Rockefeller funding, and the support of the newly elected Mayor Fiorello La Guardia, the First Municipal Art Exhibition featured over one thousand works by five hundred living American artists. On opening night, before an audience of five thousand attendees, Halpert was able to announce that the event had already generated $10,000 worth of sales.

The show did much to solidify New York’s reputation as a mecca of contemporary art. It also presaged the immense blockbuster art fairs that are today a fixture of the contemporary art scene.
Charles Sheeler (1883–1965)
Salt and pepper shakers, 1934–35
Polished aluminum

Cooper Hewitt, Smithsonian Design Museum, New York, gift of George R. Kravis II

In addition to painting and photography, Charles Sheeler also tried his hand at applied art. His salt and pepper shakers are a model of machine-age design, with the pour holes forming the initials S and P. Halpert included them in her 1934 show *Practical Manifestations in American Art*, in which she mixed artworks with household objects designed by the same artists—an entirely novel concept at the time. Her aim was to underscore the artistic merits of applied design. But she also wanted to give those who could not justify spending money on nonessentials during the Depression a chance to make art a “living factor in the home” through the purchase of useful items.
In 1933 Macy’s department store sold ladies’ dresses made with fabrics designed by artists, including three represented by Halpert. The store promoted these with a window display of the modes, together with paintings by the artists.

It seems likely that Halpert was involved in this idea. She had worked at Macy’s while still a teenager, and the advertisement at left uses her distinctive style of marketing prose: “Knitted fabrics designed by six of the American moderns. Representative modern artists have lent their special talents to the designing of these fabrics. You will recognize the decorative quality of Kuniyoshi’s still lifes, and the tonal monotones of Sheeler’s white smokestacks, and the sturdiness of Stuart Davis’ murals. Macy’s has worked these interesting motifs into wearable sports clothes typical of our modern life.”
Charles Sheeler (1883–1965)
Edith Halpert, 1935
Gelatin silver print

Archives of American Art, Smithsonian Institution, Washington, DC, Downtown Gallery records

Halpert, wearing a dress made from a fabric designed by Sheeler, poses between his paintings View of New York and Classic Landscape.
Charles Sheeler (1883–1965)
Textile sample in wool knit, c. 1934
Archives of American Art, Smithsonian Institution, Washington, DC, Charles Sheeler papers

Sheeler’s fabrics used modern patterns based on traditional motifs, reminiscent of the early American rugs and bedspreads depicted in his paintings, such as Americana (on view nearby). Both were included in the Downtown Gallery’s 1934 exhibition Practical Manifestations in American Art.
Charles Sheeler (1883–1965)
Edith Halpert, 1935
Gelatin silver print
Archives of American Art, Smithsonian Institution, Washington, DC, Downtown Gallery records

Halpert, wearing a dress made from a fabric designed by Sheeler, poses between his paintings *View of New York* and *Classic Landscape*.

Charles Sheeler (1883–1965)
Textile sample in wool knit, c. 1934
Archives of American Art, Smithsonian Institution, Washington, DC, Charles Sheeler papers

Sheeler’s fabrics used modern patterns based on traditional motifs, reminiscent of the early American rugs and bedspreads depicted in his paintings, such as *Americana* (on view nearby). Both were included in the Downtown Gallery’s 1934 exhibition *Practical Manifestations in American Art*. 
Louis Lozowick (1892–1973)  
*Storm Clouds above Manhattan*, 1935  
Lithograph  
Philadelphia Museum of Art, purchased with the Lola Downin Peck Fund from the Carl and Laura Zigrosser Collection
José Clemente Orozco (1883–1949)
*Mexican Pueblo*, 1929
Lithograph
Philadelphia Museum of Art, gift of Henry P. McIlhenny
Wanda Gág (1893–1946)
*The Forge*, 1932
Lithograph
Whitney Museum of American Art, New York, purchase
Rockwell Kent (1882–1971)
*Over the Ultimate*, 1926
Wood engraving

Philadelphia Museum of Art, purchased with the Lola Downin Peck Fund from the Carl and Laura Zigrosser Collection
Paul Cadmus (1904–1999)
*The Fleet’s In!,* 1934
Etching
Whitney Museum of American Art, New York, purchase
Edward Hopper (1882–1967)

*Evening Wind*, 1921

Etching

New York Public Library, Astor, Lenox and Tilden Foundations, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Art & Architecture Collection, gift of Edward Hopper
Victoria Hutson Huntley (1900–1971)

Moonlight, 1935

Lithograph

Collection of Derek D. Cocovinis, DDC Fine Arts, Livingston, New Jersey
Thomas Hart Benton (1889–1975)  
**Going West (Express Train), 1934**  
Lithograph

New York Public Library, Astor, Lenox and Tilden Foundations, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Art & Architecture Collection, Friends of the Print Room Fund
Arshile Gorky (1904–1948)

*Painter and Model (The Creation Chamber)*, 1931

Lithograph

Smithsonian American Art Museum, Washington, DC, gift of Mr. and Mrs. Joseph Douglas Weiss
Stuart Davis (1892–1964)
Sixth Avenue El, 1931
Lithograph
Collection of Sandra Cristofori
Mabel Dwight (1876–1955)
*Life Class*, 1931
Lithograph
Whitney Museum of American Art, New York, purchase
Attributed to John Brewster, Jr.  
(1766–1854)  
*Boy with a Finch*, c. 1800

New England or New York  
Oil on canvas  

Colonial Williamsburg Foundation, Virginia,  
gift of Abby Aldrich Rockefeller

*Boy with a Finch* is one of Halpert’s most remarkable folk-art discoveries. The artist was identified years later as John Brewster, Jr., an itinerant nineteenth-century portraitist. In 1939 Abby Aldrich Rockefeller purchased it for her planned American folk art museum, the first of its kind. It remains a cornerstone of the collection she donated to Colonial Williamsburg. Rockefeller wrote to Halpert: “You have made a real contribution to the understanding and knowledge and appreciation of early American painting in this country, a contribution which I personally think no one else was prepared to make.”
Attributed to Edward Hicks (1780–1849)
*The Peaceable Kingdom*, c. 1846
Oil on canvas

de Young | Legion of Honor, Fine Arts Museums of San Francisco, gift of Mr. and Mrs. John D. Rockefeller 3rd

Edward Hicks, one of the great American folk artists, was almost entirely unknown until Halpert showed one of his *Peaceable Kingdom* paintings in her *American Ancestors* exhibition in 1931. Hicks, a Quaker preacher and sign painter, made more than sixty versions of the scene. His inspiration is Isaiah 11:6: “The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.” Hicks pairs this religious legend with a historical one: in the background William Penn signs a peace treaty with the indigenous Lenape people.
Horse weathervane, c. 1850–75
Made by Rochester Iron Works, New Hampshire
Iron
Museum of Fine Arts, Houston, the Bayou Bend Collection, gift of Miss Ima Hogg

In November 1932 the Museum of Modern Art organized *American Folk Art: The Art of the Common Man in America, 1750–1900*. As the title suggests, this groundbreaking exhibition presented folk art as an expression of democratic and egalitarian values, lending an aura to the genre that it still enjoys today. All but two of its more than 175 objects came from the private collection of Abby Aldrich Rockefeller (lent anonymously), all of which had been acquired from Halpert. Rockefeller’s version of this iconic weathervane was included. Halpert subsequently sold additional examples to her other top folk-art clients; this one was purchased by the Houston philanthropist Ima Hogg, founder of the Bayou Bend Collection.

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The exhibition curator explores Edith Halpert’s enthusiasm for folk art. Halpert reminisces about the hunt for weathervanes.
Anonymous
Cow weathervane, 1850
Copper

Rooster weathervane, c. 1875–90
Possibly made by Rochester Iron Works, New Hampshire
Cast iron and zinc
Colonial Williamsburg Foundation, Virginia, from the Abby Aldrich Rockefeller Collection, gift of the Museum of Modern Art
Attributed to Erastus Salisbury Field (1805–1900)
Possibly Mrs. Pearce and Mr. Pearce, c. 1835
Massachusetts
Oil on canvas
Colonial Williamsburg Foundation, Virginia, gift of Abby Aldrich Rockefeller
The Gansevoort Limner (possibly Pieter Vanderlyn, c. 1687–1778)
*Miss Van Alen*, c. 1735
Oil on canvas
National Gallery of Art, Washington, DC, gift of Edgar William and Bernice Chrysler Garbisch

Halpert first exhibited *Miss Van Alen* at her gallery in 1933. The canvas is a fine example of what makes folk portraits so appealing: in the simplest of terms, with little painterly flourish and no use of perspective, the artist creates an intimate connection between the viewer and this spirited young woman.

*Miss Van Alen* was widely admired among folk-art enthusiasts at the time. In the late 1940s Halpert sold the painting and other portraits on view in this room to Edgar and Bernice Garbisch. Prominent collectors, they eventually gave more than three hundred works of folk art to the National Gallery of Art in Washington, DC. Other major gifts were parceled out to museums across the country.

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“Folk art was art of the masses and not the classes: Every time I use that expression Garbisch gets absolutely violent! He always calls me a Communist.” The exhibition curator compares Abby Aldrich Rockefeller and Edgar Garbisch, two of Halpert’s biggest folk-art clients.
William Michael Harnett (1848–1892)
*The Faithful Colt*, 1890
Oil on canvas
Wadsworth Atheneum Museum of Art, Hartford, Connecticut, the Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

In April 1935 a scout in Philadelphia brought Halpert a canvas that stopped her in her tracks. Every detail of this odd still life, from the cracks in the gun’s ivory handle to the creases in the newspaper clipping pasted below it, is recorded with virtuosic precision. Almost nothing was known about the artist, whose name was painted in the corner as though it had been carved into the wooden panel.

Halpert promptly offered the painting to the director of the Wadsworth Atheneum in Hartford, Connecticut. She knew Harnett’s uncanny work would appeal to him; Arthur Everett “Chick” Austin, Jr. had staged the first Surrealist exhibition in the United States at the Atheneum in 1931, and Halpert saw in the hyperreal work, with its intent focus on a single, implicitly violent object, a certain affinity with Europe’s latest radical art movement. Furthermore, Elizabeth Jarvis Colt, widow of the firearms manufacturer Samuel Colt, had been a benefactor of the museum. The sale was swiftly negotiated.

Halpert began to exhibit Harnett’s work regularly, and a mania for his paintings ensued, with buyers across the country clamoring for his work. He was the “biggest sugar daddy I ever had,” she quipped.
Anonymous

Horse weathervane, nineteenth century

Made in Pennsylvania

Pine

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, museum purchase
Raphaelle Peale (1774–1825)

*Venus Rising from the Sea—A Deception*, c. 1822

Oil on canvas


This painting stood apart from the other artworks presented in Halpert’s 1931 *American Ancestors* exhibition for its unusually sophisticated and seductive use of trompe l’oeil, a form of realism that creates an illusion of three-dimensionality. Here the crisp white cloth tricks the viewer into thinking it can be removed to uncover the bathing woman behind it.

When Halpert bought it from a Connecticut dealer for $75, the grimy, nearly illegible canvas had been passed over by all the major art dealers in New York. Only after she had sent it to be restored was the signature of the now-celebrated American painter Raphaelle Peale revealed, and his hidden Venus along with it.

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“It’s a helluva Peale!” Edith Halpert recounts how she discovered this lost gem and sold it to the Nelson-Atkins Museum of Art.

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Verbal Description
Joseph Whiting Stock (1815–1855)

*Baby in a Wicker Basket*, c. 1840

Oil on canvas

National Gallery of Art, Washington, DC, gift of Edgar William and Bernice Chrysler Garbisch

In 1943 Halpert sold this sweet portrait of an infant to the comedian Harpo Marx, who bought it as a Christmas gift for his wife following the adoption of one of their four children. Marx later sold it back to Halpert in exchange for a work by Georgia O’Keeffe. He returned that painting as well, explaining, “We are over the saturation point. If we put another painting in our house one of the kids will have to move out.” Later he attempted to repurchase *Baby in a Wicker Basket*, but Halpert had already sold it to the Garbisches.
Asahel Powers (1813–1843)
Possibly Mr. and Mrs. William Sheldon, c. 1831
Oil on wood
National Gallery of Art, Washington, DC, gift of Edgar William and Bernice Chrysler Garbisch
Milton William Hopkins (1789–1844)
*Agnes Frazee and Her Child*, 1834
Oil on canvas

Philadelphia Museum of Art, collection of Edgar William and Bernice Chrysler Garbisch
Anonymous

Indian archer ornament for a locomotive, nineteenth or early twentieth century

Metal

Colonial Williamsburg Foundation, Virginia, gift of Abby Aldrich Rockefeller
Jacob Lawrence (1917–2000)
*When It Is Warm the Parks Are Filled with People*, 1943, from *The Harlem Series*
Gouache and pencil on paper
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, gift of Joseph H. Hirshhorn
Jacob Lawrence (1917–2000)
Subway—Home from Work, 1943, from The Harlem Series
Gouache on paper
Virginia Museum of Fine Arts, Richmond, gift of the Alexander Shilling Fund
Jacob Lawrence (1917–2000)

*The Music Lesson*, 1943, from *The Harlem Series*

Gouache on paper

New Jersey State Museum, Trenton, gift of the Association for the Arts of the New Jersey State Museum
Jacob Lawrence (1917–2000)
This Is Harlem, 1943, from The Harlem Series
Gouache and pencil on paper
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, gift of Joseph H. Hirshhorn

Jacob Lawrence’s paintings of Harlem are nuanced, vivid depictions of America’s most iconic African American community. His distinctive style draws on the simplified forms of folk art, the patterns and shapes of geometric abstraction, and the deep traditions of narrative history painting.

When Lawrence joined the Downtown Gallery in 1942, Halpert became the first mainstream dealer in Manhattan to represent a black artist. The association, and her savvy marketing, made the young painter a national sensation. “I always owe Edith Halpert,” Lawrence said. “I think she is one of the great American dealers.” Halpert played a crucial early role in bringing African American art into the canon.

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The exhibition curator describes Halpert’s efforts to integrate the New York art market.

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Verbal Description
Horace Pippin (1888–1946)
*Sunday Morning Breakfast*, 1943
Oil on fabric
Saint Louis Art Museum, Missouri, museum funds; Friends Fund; bequest of Marie Setz Hertslet, museum purchase, Eliza McMillan Trust, and gift of Mrs. Carll Tucker, by exchange

Halpert’s 1944 Horace Pippin exhibition featured this painting. Pippin merged elements of folk art and high modernism—deliberately flattened space, attention to geometric forms, decorative surface patterns—with social critique. This scene, drawn from the artist’s childhood memories, has a rustic warmth that lends dignity to the depiction of poverty. “I paint things exactly the way they are,” Pippin explained. “I don’t do what these white guys do. I don’t go around here making up a whole lot of stuff. I paint it exactly the way it is and exactly the way I see it.”

Halpert sought to develop a coherent identity for American art and saw diversity as one of its core values. When Pippin and Yasuo Kuniyoshi won prizes at the prestigious Carnegie International exhibition in 1944, Halpert wrote gleefully to one of her clients: “If the announcement does not impress the world at large with the way a true democracy functions, we had better join [the right-wing, anti-Communist agitator Elizabeth] Dilling.”
Like Halpert, Yasuo Kuniyoshi was an immigrant who embraced both his American identity and a modernist aesthetic. He painted figures in New England landscapes using a blend of angular, fragmented Cubist space and a simplified style reminiscent of folk art.

After the attack on Pearl Harbor on December 7, 1941, the Japanese-born painter, whom Halpert had been supporting for over a decade, suddenly became an “enemy alien.” He was placed under house arrest, his assets frozen. Halpert responded immediately, mounting a defiant retrospective of his work. In the press release she described his life as “a characteristic American story of opportunity and success. It is the story of his assimilation and emergence in the American pattern. It is the story of the development of a great talent enriched by the opportunities in American life and in turn enriching that life. It is the story of art and life in a democracy.”

Following World War II, Kuniyoshi became the first living artist to have a retrospective at the Whitney Museum of American Art and later represented the United States at the 1952 Venice Biennale.
Charles Sheeler (1883–1965)
_Ore into Iron_, 1953
Oil on canvas

Museum of Fine Arts, Boston, gift of William H. and Saundra B. Lane and Henry H. and Zoe Oliver Sherman Fund

Sheeler is known for his paintings of industrial scenes, executed in a prismatic style that celebrates the gritty beauty and power of machinery. Here the blast furnaces of a Pittsburgh steel plant are abstracted to an intricate pattern of curves and planes.

The collector William Lane, who loved the work of Charles Sheeler, purchased paintings by the truckload from the Downtown Gallery.
Peter Blume (1906–1992)
*South of Scranton*, 1931
Oil on canvas
Metropolitan Museum of Art, New York, George A. Hearn Fund

*South of Scranton* is a dreamscape, painted in Blume’s signature Magic Realist style. The canvas blends the artist’s recollections of the coal fields of Pennsylvania and a harbor in Charleston, South Carolina, where he encountered German sailors exercising on the deck of a ship. The ambitious painting won the Carnegie Prize in 1934, but it did not sell, perhaps because the enigmatic scene, with its homoerotic undertones, was unpalatable to many collectors at the time.

So in 1941 Halpert included it in one of her most ingenious marketing stratagems, an exhibition entitled *What Is Wrong with This Picture?* It was a group show of paintings that had failed to find a buyer—a circumstance, she commented, that “should make the critics and museums and collectors blush.” She even handed out questionnaires to visitors, inviting them to answer the question posed by the exhibition’s title. This may have been a sales ploy, but her larger point was that taste is subjective and personal; people should trust their own judgment and buy what they like.
Arthur Dove (1880–1946)

*Tree Forms*, 1932

Oil on canvas

Ackland Art Museum, University of North Carolina at Chapel Hill, Ackland Fund

The Downtown Gallery mounted a retrospective of Arthur Dove’s work in 1947, shortly after the artist’s death. The exhibition featured fifty paintings spanning a forty-year career. They revealed the hitherto obscure artist as, in Halpert’s words, a “pioneer abstractionist” whose art anticipated Abstract Expressionism. Later, reviewing Dove’s early nonrepresentational experiments, she found that some predated even those of Vasily Kandinsky in 1910, generally considered the first pure abstractions. Once again she was able to argue that American artists were just as innovative as Europeans. Over the next two decades she presented six shows of his work and placed more than sixty paintings in museums nationwide.
Arthur Dove (1880–1946)
Dawn III, 1932
Oil on canvas
McNay Art Museum, San Antonio, Texas, Mary and Sylvan Lang Collection
Arthur Dove (1880–1946)
*High Noon*, 1944
Oil and wax on canvas
Wichita Art Museum, Kansas, Roland P. Murdock Collection
Anonymous
Pisces weathervane, late nineteenth century
Painted iron and other metal
Shelburne Museum, Vermont, museum purchase, acquired from Edith Halpert, the Downtown Gallery
Henry Leach (1809–1885)
Liberty weathervane pattern, 1879
Made for Cushing and White Co.
Painted wood
Shelburne Museum, Vermont, museum purchase, acquired from Edith Halpert, the Downtown Gallery

In the triumphant postwar years, collecting folk art became a popular way to express national pride. The allegorical motif of Lady Liberty, much in vogue in the nineteenth century, reemerged as a symbol of a victorious democracy. This impressively large figure was originally designed to hold an American flag in her right hand as she led the way into the future.

The sculpture was purchased by Electra Havemeyer Webb, a folk-art collector with an eye for historically significant work and a preference for patriotic subjects. Halpert pointed her toward a more sophisticated kind of collecting that noticed aesthetic qualities. She encouraged Webb to buy works like this one, with its bold silhouette and elegant, abstract form. Webb bought nearly one hundred folk-art objects from her and in 1947 established the Shelburne Museum in Vermont, calling Halpert “the Fairy Godmother to the museum.”
Centaur weathervane, late nineteenth century
Attributed to A. L. Jewell and Co.
Cut and stamped copper sheet with other metal
Shelburne Museum, Vermont, museum purchase, acquired from Edith Halpert, the Downtown Gallery
Dolphin weathervane, 1875–1959
Copper
Shelburne Museum, Vermont, museum purchase, acquired from Edith Halpert, the Downtown Gallery
John Marin (1870–1953)
*From the Bridge, N.Y.C.*, 1933

Watercolor with charcoal and collage on paper

Wadsworth Atheneum Museum of Art, Hartford, Connecticut, the Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

At mid-century John Marin was considered by many to be America’s greatest living artist. His paintings struck a balance between avant-garde gestural abstraction and more traditional representation. Halpert tried repeatedly to entice him to join the Downtown Gallery with unabashed flattery. First she mounted a solo exhibition of his pictures of Manhattan (including this watercolor) to illustrate “the parallel growth of a great city and a great artist.” Afterward she wrote to him, “I can say without hesitation that you are my favorite artist, American or otherwise, possibly more so because not otherwise. I can also say, with all due modesty, that I—or the Downtown Gallery—is the logical and only place for Marin.” She eventually succeeded in 1950, once she agreed to construct a John Marin Room within the gallery, dedicated exclusively to showing his work.
William Steig (1907–2003)

Proud Woman, 1941

Pearwood and rope

Rhode Island School of Design Museum, Providence, Museum Works of Art Fund

William Steig, already a famous cartoonist for the *New Yorker* (and later a beloved children’s book author and illustrator) had three solo exhibitions with Halpert. He premiered his little-known satirical sculptures in carved wood at the Downtown Gallery.
Stuart Davis (1892–1964)
Study for *Ready to Wear*, 1955
Gouache and graphite on paper

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, Dr. and Mrs. Milton Lurie Kramer, Class of 1936, Collection, bequest of Helen Kroll Kramer

Among Halpert’s most dependable clients at mid-century were Milton and Helen Kroll Kramer, a Manhattan professional couple who often purchased small pictures on installment from her. With thrift and intelligence, they amassed a collection of more than 150 artworks, including Davis’s study for *Ready to Wear*. Although individual works may not have been the biggest or best by an artist, together the ensemble created quite an impression in their home. (Like so many of the great private collections Halpert helped to assemble, the Kramers’ artworks were later donated to a public museum.) In 1950 *Look* magazine published an article about the Kramers’ “Big Little Art Collection,” on view in the case nearby.
In 1940 Halpert moved the Downtown Gallery to Midtown Manhattan, and in 1945 she purchased this rowhouse, where she remained until 1965. In the new space she reversed the order of her galleries: the ground floor was dedicated to folk art, so that customers were obliged to consider the work of “American ancestors” before viewing the modern artists on the second floor. As she had done in Greenwich Village, she lived upstairs.
An exhibition of Jacob Lawrence’s paintings at the Downtown Gallery, November 1941

US National Archives and Records Administration, College Park, Maryland

Exhibition print

The Midtown showrooms were sumptuous, with modern flourishes. The walls were covered in Metalush, a fine metal netting that Halpert invented and patented, which was both decorative (it shimmered) and practical (it concealed nail holes). Jacob Lawrence’s Migration Series, which made its public debut at the Downtown Gallery, can be seen hanging on these lustrous walls.
John Marin was still putting the finishing touches on a painting the day before the public opening of the John Marin Room at the Downtown Gallery. In this intimate and informal space a rotating selection of his paintings, watercolors, prints, and drawings were propped up on a wraparound aluminum ledge.
Halpert presented folk art in a consciously modernist way to emphasize that these works should be seen as fine art. Throughout the 1940s and 1950s she sold Electra Havemeyer Webb a large number of weathervanes, figureheads, trade signs, and carved figures, destined to join the core collection of the new Shelburne Museum in Vermont. She showed some of these folk sculptures at the Downtown Gallery in a minimalist space, placed on white pedestals or perched atop thin, stylized poles. This was Halpert’s boldest effort yet to convince the public of the affinity between American folk and modern art, and to assert the rightful place of the former in art institutions.
Edith Halpert at home with Georgia O’Keeffe’s *In the Patio IX*, 1955
Archives of American Art, Smithsonian Institution, Washington, DC, Downtown Gallery records
Exhibition print
In the 1940s and 1950s Halpert used clever frameworks to encourage middle-class Americans to buy art.

**Christmas exhibition, 1950:** Halpert’s annual holiday sales promoted the novel idea of buying artworks as presents for friends and family. This jaunty ad offers contemporary art as one among many consumer goods—and more affordable than some.

**Art for the 8,060,000, 1948:** ever the shrewd marketer, Halpert wanted clients with modest incomes to see the purchase of small and inexpensive works as worthwhile and within their reach. “Do you realize,” this brochure asked, “that you are among the 8,060,000 who could purchase original works of art by leading progressive American artists?”

**Art for the 67%, 1952:** perhaps Halpert’s wittiest sales scheme was aimed at the 67% of American adults who were married. She displayed two artworks by each of twenty-six artists, “one for Mister and one for Missus.” Both could be lent on approval so the pair could duke it out at home over which one to keep.
“$50-a-Month Buys a Big Little Art Collection”

*Look*, February 28, 1950

Photographs by Stanley Kubrick

A 1950 article in *Look* magazine profiled Milton and Helen Kroll Kramer, loyal middle-class clients of the Downtown Gallery. Although the idea of buying art on layaway was common by then, it had been sensational when Halpert introduced it in 1926, and she still found it effective. A small painting by Stuart Davis, which the Kramers purchased from the Downtown Gallery on installment, is on view nearby.
In 1954 Halpert commissioned the curator and scholar John I. H. Baur to write this beginner’s guide for art enthusiasts. The accessible, unpretentious pamphlet, complete with humorous illustrations by Saul Steinberg, echoed Halpert’s ethos. It encouraged people to buy for pleasure rather than prestige or investment.

The guide ends with a passionate argument for public giving, describing the kind of philanthropic client Halpert had been cultivating for more than thirty years: “Beyond money or the gratification of seeing one’s name on a label, the giver is likely to find his deepest pleasure in the knowledge that he has brought an understanding of art to everyone in his community who will seek it. The real collector becomes, almost inevitably, a missionary whose reward lies in awakening, wherever he can, a new awareness of art’s power to move the human spirit. Many owners have parted with some of their finest possessions, and a few have bought major works of art specifically for the public, foregoing the pleasures of hanging them, even temporarily, in their own homes. These are marks of the true collector, whose understanding of art’s unique value compels him to share it with his fellow man.”
O. Louis Guglielmi (1906–1956)
*Subway Exit*, 1946
Oil on canvas

Jule Collins Smith Museum of Fine Art, Auburn University, Alabama, Advancing American Art Collection
O. Louis Guglielmi (1906–1956)

*Tenements*, 1939

Oil on canvas

Georgia Museum of Art, University of Georgia, Athens, university purchase

*Tenements* links poverty with early death, associating substandard housing with coffins. A critic, reviewing the Advancing American Art collection, sneered, “If you contemplate adding to the suicide rate, we recommend this picture for the guest room.” The hostility to O. Louis Guglielmi’s painting is a mark of how much the political context of American culture was changing in the immediate postwar period. Guglielmi had made two versions of it; the other took its title, *One Third of a Nation*, from President Franklin Roosevelt’s much-admired 1937 inaugural address: “I see one-third of a nation ill-housed, ill-clad, ill-nourished.”

Such socially engaged art was now said to show the United States in a bad light. In 1948, after members of Congress attacked the government’s Advancing American Art collection as too radical, President Harry Truman ordered it dispersed. Most of the artworks went to galleries at Southern universities. The sale thus unintentionally continued Halpert’s lifelong mission to bring progressive art to underserved areas of America.
Ben Shahn (1898–1969)

*Hunger*, 1946

Tempera on board

Jule Collins Smith Museum of Fine Art, Auburn University, Alabama, Advancing American Art Collection

Responding to the overwhelming ravages of World War II, Ben Shahn began to use a dreamlike, allegorical approach, as in this haunting image. “A symbolism which I might once have considered cryptic,” he explained, “now became the only means by which I could formulate the sense of emptiness and waste that the war gave me, and the sense of the littleness of people trying to live on through the enormity of war.”

*Hunger* was purchased by the US State Department in 1946 for the Advancing American Art collection. This infuriated conservative Congress members, who were already suspicious of his art. Painters like him, one warned, “want to tell foreigners that the American people are despondent, broken-down, or of hideous shape, thoroughly dissatisfied with their lot and eager for a change of government.”
Yasuo Kuniyoshi (1889–1953)

*Circus Girl Resting*, c. 1925

Oil on canvas

Jule Collins Smith Museum of Fine Art, Auburn University, Alabama, Advancing American Art Collection

Yasuo Kuniyoshi’s *Circus Girl Resting* was published more than any other painting during the Advancing American Art scandal. Its scantily clad woman, plump and bug-eyed, became a stand-in for the collection as a whole and bore the brunt of the harshest criticism. President Truman weighed in clumsily, declaring, “If that’s art, then I’m a Hottentot.”
Jack Levine (1915–2010)

Welcome Home, 1946

Oil on canvas
Brooklyn Museum, New York, John B. Woodward Memorial Fund

Welcome Home, a harsh satire on the military elite, was shown in the American National Exhibition in Moscow in 1959, arousing the ire of the United States Congress. Nearly half the artists in the show—so claimed the now-infamous House Un-American Activities Committee—had “records of affiliations with Communist fronts and causes.”

President Dwight D. Eisenhower, former European commander of American armed forces, entered the fray, calling Jack Levine’s painting “lampoon more than art.” Halpert shot back at Eisenhower: “The Levine painting is not anti-American. It’s just anti-pompous general.” Her comments circulated in the international press, and she became a celebrity in the Soviet Union.

A native Russian speaker, she took the opportunity to make the case for America as a champion of free speech, emphasizing that “each artist is free to paint, carve, model, weld, etc. as he pleases and that each form of expression has its exponents among critics, museum personnel, and public.” The director of the United States Information Agency, organizer of the project, eventually acknowledged that Welcome Home, which was not removed from the show, had become “by a strange turn of fate, a symbol of freedom in contrast to a closed society.”

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Edith Halpert caused a furor when she participated in the American National Exhibition in Moscow at the height of the Cold War.

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Verbal Description
Georgia O’Keeffe (1887–1986)
Bare Tree Trunks with Snow, 1946
Oil on canvas
Dallas Museum of Art, Dallas Art Association Purchase

While Georgia O’Keeffe is best known for her magnified flowers and mountainscapes, Halpert intentionally highlighted her more abstract work, aligning it with Abstract Expressionism, which by the mid-1950s was dominating the art scene. In a series of solo exhibitions Halpert presented the artist not only in a new light, but also to a new generation of collectors unfamiliar with her work. The effort was a success and O’Keeffe’s late career flourished. The painter, notoriously difficult to please, was impressed. “I have heard it remarked,” she wrote to her dealer, “that you are the best salesperson in the New York art world.”

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The exhibition curator explores Edith Halpert’s feminist repositioning of Georgia O’Keeffe’s art.
Stuart Davis (1892–1964)  
*Little Giant Still Life*, 1950  
Oil on canvas  
Virginia Museum of Fine Arts, Richmond,  
the John Barton Payne Fund

Stuart Davis often drew inspiration from the look and language of contemporary American street signs and product packaging. This bold composition was created around the logo for Champion spark plugs.

*Little Giant Still Life* was shown at the 1952 Venice Biennale, when Davis represented the United States, along with his fellow Downtown Gallery artist Yasuo Kuniyoshi, as well as Edward Hopper and Alexander Calder. This was a striking achievement for an artist whose work had been too radical to sell at the start of Halpert’s career.

Two decades later, Davis emerged as one of her most successful painters. This was perhaps because more extreme forms of abstraction had begun to appear, casting his work in a friendlier light. Later, his verbal-visual paintings also seemed to presage Pop art, making Davis not just popular, but prophetic.
Stuart Davis (1892–1964)
*Trees and El*, 1931

Oil on canvas

Henry Art Gallery, University of Washington, Seattle,
War Assets Collection
Charles Sheeler (1883–1965)

*Portrait of Newtown House*, 1932

Oil on gessoed board

Private collection, courtesy of Alexandre Gallery, New York

In 1932, with the help of Charles Sheeler, Halpert bought a country home in Newtown, Connecticut, near his own house in Ridgefield. Halpert and Sheeler both admired early American design for its well-made, handcrafted simplicity. The painter helped furnish her rustic saltbox home with antiques and Shaker furniture from his collection and, soon after she moved in, painted this small devotional portrait of it for her.
Bernard Karfiol (1886–1952)

*Edith Gregor Halpert and Adam*, 1935

Oil on canvas

Jewish Museum, New York, gift of the World Savings and Loan Association and the Fine Arts Museums of San Francisco
William Zorach (1881–1961)  
*Portrait Head of Edith Halpert*, 1930  
Marble  
Weatherspoon Art Museum, University of North Carolina at Greensboro, gift of Mr. and Mrs. Herbert S. Falk and Mr. and Mrs. Carl O. Jeffress
Niles Spencer (1893–1952)
Studio Table, 1925
Oil on canvas
Myron Kunin Collection of American Art, Minneapolis
John Frederick Peto (1854–1907)
*Lincoln and the Star of David*, 1904
Oil on canvas
Collection of Walter B. and Marcia F. Goldfarb

A decade after Halpert revived William Harnett’s reputation, research revealed that many of the canvases ascribed to him were in fact by his contemporary, John Frederick Peto. Some unknown person had forged Harnett’s signatures. In time Peto came to be recognized as an outstanding painter in his own right. His *Lincoln and the Star of David* probably appealed to Halpert for its inclusion of a six-pointed star and a picture postcard of the revered American president, a juxtaposition that neatly summed up her own dual identity as an American Jew.
Stuart Davis (1892–1964)
Composition with Winch, c. 1932
Oil on canvas

Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas
Yasuo Kuniyoshi (1889–1953)
*Little Joe with Cow*, 1923
Oil on canvas
Crystal Bridges Museum of American Art, Bentonville, Arkansas

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The exhibition curator traces Edith Halpert’s influence on our understanding of American art.
Arthur Dove (1880–1946)
Snowstorm, 1935
Oil on canvas
Collection of Michael L. Gordon
Attributed to Joseph Lochbaum (active c. 1800–1806)
Birth and baptismal certificate for Jacob Bosshaar, c. 1805
Watercolor and ink on laid paper
Philadelphia Museum of Art, promised gift of Joan and Victor Johnson
Georgia O’Keeffe (1887–1986)

*Poppies*, 1950

Oil on canvas

Milwaukee Art Museum, Wisconsin, gift of Mrs. Harry Lynde Bradley

605 AD

Verbal Description
Anonymous
Hen pheasant weathervane, c. 1875
Probably made in Connecticut
Pine with traces of paint
Private collection
George L. K. Morris (1905–1975)
*Wall-Painting*, 1936
Oil on canvas

Brooklyn Museum, New York, A. Augustus Healy Fund
Anonymous

Key-and-saw trade sign, late nineteenth century

Probably made in Connecticut

Brass

Wadsworth Atheneum, Hartford, Connecticut, gift of Edith Gregor Halpert
Charles Demuth (1883–1935)


Oil on wood

Museo Nacional Thyssen-Bornemisza, Madrid

In the 1960s Halpert called herself a “‘square’ in a Pop-hole,” acknowledging, with typical wit, that her artists were no longer among the avant-garde. Rather than trying to keep up with the times by adding younger artists to her roster, she simply rebranded works already in her inventory. In March 1963 she presented *Signs & Symbols ★ U.S.A. 1760–1960*—an exhibition that remains visionary today in its understanding of the American roots of Pop art and the influence of folk traditions. In it she showed this enigmatic, billboardlike painting by Charles Demuth alongside a nineteenth-century key-and-saw trade sign (on view nearby), arguing that her artists had been incorporating mass media and popular culture into their work for decades—sometimes centuries—before the arrival of Andy Warhol and Robert Rauschenberg.
Georgia O’Keeffe (1887–1986)

*In the Patio IX*, 1950

Oil on canvas, mounted on wood

Jan T. and Marica Vilcek Collection, New York, promised gift to the Vilcek Foundation
Joseph Stella (1877–1946)
Study for New York Interpreted: The Bridge, 1917–22
Watercolor and pencil on paper
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, gift of the Federal Bureau of Investigation
O. Louis Guglielmi (1906–1956)
*A Muted Street, 1940–42*
Oil on canvas
Myron Kunin Collection of American Art, Minneapolis
Elie Nadelman (1882–1946)
*Circus Performer*, 1920–25
Painted cherrywood

Colby Museum of Art, Colby College, Waterville, Maine, the Lunder Collection
John Storrs (1885–1956)
Study in Architectural Forms
(Forms in Space), 1927
Bronze
Nasher Sculpture Center, Dallas, Texas, Raymond and Patsy Nasher Collection
Joseph Stella (1877–1946)

*Tree, Cactus, Moon*, c. 1928

Gouache on paper

Reynolda House Museum of American Art, Winston-Salem, North Carolina, gift of Betsy Main Babcock
Attributed to Abraham Heebner (1802–1877)

*Exotic Bird and Townscape*, c. 1830–35

Made in Montgomery County, Pennsylvania

Watercolor and ink on paper, with a grain-painted period frame

Collection of Jane and Gerald Katcher
Anonymous

*Bird and Flowers*, c. 1825

Watercolor and ink on wove paper

Philadelphia Museum of Art, promised gift of Joan and Victor Johnson
William King (1925–2015)

*Edith Halpert*, 1959

Painted terracotta

Guild Hall Museum, East Hampton, New York, gift of Virginia Zabriskie