



A dark, textured, horizontal band with a grainy, stippled appearance. The text "ALL IN THIS TOGETHER" is centered in white, uppercase letters.

ALL IN THIS TOGETHER

*we are the product not only of our own choices
but of the sounds, sights, and especially
the people we have encountered along the way. . .
whoever they are, they have marked a life.*

Excerpt from *Between Lives* p. 7

DOROTHEA TANNING & FRIENDS

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This exhibition was produced in cooperation with the
Dorothea Tanning Collection and Archive in New York.
The Archive is compiling documentation and research
with regard to a future catalogue raisonne for the artist.
Questions and inquires by those engaged in research
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Book design by Aya Rodriguez-Izumi, New York

Typeset in Times

Photo by Henri Cartier-Bresson, c. 1950
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SOME ASPECTS OF AN EPOCH IN MODERN ART
AND THE ARTISTS WHO COMPOSED THEM

THEY ARE

HANS (JEAN) ARP
GEORGE BALANCHINE
ALEXANDER CALDER
HENRI CARTIER-BRESSON
WILLIAM COPLEY
JOSEPH CORNELL
MERCE CUNNINGHAM
MARCEL DUCHAMP
MAX ERNST
LEONOR FINI
ALBERTO GIACOMETTI
RENE MAGRITTE
MAN RAY
MATTA
LEE MILLER
JOAN MIRO
ROBERT MOTHERWELL
MERET OPPENHEIM
IRVING PENN
KAY SAGE
YVES TANGUY

*Our life is no dream;
but it ought to become one,
and perhaps will.*

Excerpt from *Phantastes, Lilith, The Portent*
by Frederick von Hardenburg
(Novalis) 1772 - 1801

ACKNOWLEDGEMENTS

My gratitude goes first to the artist, Dorothea Tanning, whom I have cherished over these past twenty plus years and with whom I have now completed our fourth project. With grace and good humor, we have worked together here to recreate an epoch, a community really, which is slowly slipping through our fingers. Tanning's memory for detail and innuendo has made this a joy for me and hopefully for those who have the opportunity to visit the exhibition.

Mimi Johnson, who also must be thanked for a steady hand on the tiller of this project, who is always a highly knowledgeable and trusted expert in all things Tanning.

I am also grateful for the support and help I've received from numerous colleagues in the gallery world, and friends of the artist for improving this presentation at every step of its rapid development. They are:

American Academy of Arts and Letters
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Stephanie Browner
Jessica Conlin
Pieter Coray
David Craig
Virginia Dajani
Maxwell Davidson
Richard Feigen
Daniel Filipacchi
Ann Freedman
James Goodman
Darlene Hernandez
Rosalind Jacobs
Carroll Janis

Myron Kunin
Larry List
Lana Lucas
Steve Lucas
Judith Young-Mallin
Francis Naumann
Jonathan O'Hara
Pam Johnson
Sondra Peterson
Ann Radcliffe
Jim Reinish
Souhad Rafey
Margarete Roeder
Carl Rohman
Jenny Sponberg
Howard Weingrow
Pavel Zoubok

And finally, this project and online documentation would not have been possible without the excellent talent and perseverance of Ayesha Williams, Director of the Gallery, and Aya Rodriguez-Izumi, designer.



THE EXHIBITION

MARCEL DUCHAMP (b. 1887 – d. 1968)

Obligation Monte Carlo

Monte Carlo Bond, 1924-1938

Imitated Rectified Readymade, Printed in offset color lithography

Made for XXe Siècle (Paris), no. 4 (Christmas 1938)

12 5/8 x 9 1/16 in. / 32.1 x 23 cm.

Signed in the stone, not hand-signed

NOTES

For this work, Duchamp devised a personal version of a standard bond, mounting a Man Ray photograph of himself, his head wreathed in soapsuds, onto a reproduction of a roulette wheel. At the top he printed continuously, in several lines, the following pun: moustiques domestiques demistock (“domestic mosquitoes half stock”).

Extracts from the Company Statues:

Clause No. 1 The aims of the Company are:

1. Exploitation of roulette in Monte Carlo under the conditions stated below.
2. Exploitation of Trente-et-Quarante and other mines on the Cote d’Azur, as the Board of Directors may decide.

Clause no. 2 Annual income is derived from a cumulative (a montante) system, which is experimentally based on one hundred thousand throws of the ball: the system is the exclusive property of the board of Directors.

The application of the system to simple chance is such that a dividend of 20 per cent can be declared.

Clause No. 3 The company shall be entitled, if the shareholders should so declare, to buy back all or part of the shares issued, not later than one month after the date of the decision.

Clause No. 4 Payment of dividends shall take place on March 1 each year, or on a six-monthly basis, as the shareholders shall decide.

A parody of a financial document in a system for playing roulette, this Readymade revolves around the idea of monetary transactions. Giving himself the position of Administrator, Marcel Duchamp conceived of a joint stock company designed to raise 15,000 francs and thus “break the bank in Monte Carlo.” It was to be divided into 30 numbered bonds for which Duchamp asked 500 francs each. However, less than eight originals were actually assembled.

LITURATURE

Naumann, Francis M. *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*. New York: Harry N. Abrams, Inc., 1999, cat. no. 5.23.

Schwarz, Arturo. *The Complete Works of Marcel Duchamp*. New York: Delano Greenidge Editions, 2000, p. 703, cat. no. 406b.

Monte Carlo



ROULETTE DE MONTE CARLO

IMPRIENT DE QUINZE MILLE FRANCS 20%

EMISSIION DE OBLIGATIONS DE CINQ CENTS FRANCS

Reproduction au grand format par autorisation officielle
à partir du 1^{er} Mars 1933
1933-1934-1935

**OBLIGATION DE CINQ CENTS FRANCS
AU PORTEUR 20%**



N° 12



Emile Fabry

Emile Fabry

Emile Fabry

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

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LE 15 Mars 1933

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LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

ROYAUME DE MONTE-CARLO
LE 15 Mars 1933

KAY SAGE (b. 1898 – d. 1976)

Untitled (Italian Landscape), 1925-30

Oil on canvas

20 x 26 in. / 50.8 x 66 cm.

Signed lower left: “KS”

Isidore Ducasse Fine Arts

EXHIBITED

Kay Sage, 1898-1963. Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, 2007

LITERATURE

Kay Sage. Ithaca, NY: Herbert F. Johnson Museum of Art, Cornell University, 1977, cat. no. 5.

Baron, Jacques. *Anthologie plastique du Surréalisme*. Paris : Editions Filipacchi, 1980, p. 226.



MARCEL DUCHAMP (1887- 1968)

La Mariée mise à nu par ses célibataires même (Boîte verte)

The Bride Stripped Bare by Her Bachelors, Even (The Green Box)

Published by Edition Rose Selavy, 18 rue de la Paix, Paris, September 1934

Embossed on spine inside the box: *cette boite no.238/ doit contenir 93 documents*

Box size: 13 1/16 x 11 x 1 in. / 33.2 x 27.9 x 2.5 cm.

“*The Green Box* contains, as mentioned inside on the spine, 94 photos, drawings, and manuscript notes that were used by Duchamp in the elaboration of the Large Glass. Printing was limited to 320 Roman Numeral copies, including 300 copies numbered 1/300 to 300/300 and 20 copies [the deluxe edition] numbered 1/xx to xx/xx. All the cases are signed in red pencil, on the spine, inside: *Marcel Duchamp Paris 1934.*”

Arturo Schwarz, *The Complete Works of Marcel Duchamp*, p. 901

L I T E R A T U R E

Marcel Duchamp. Philadelphia: Philadelphia Museum of Art, 1973.

Block, Susi. “Marcel Duchamp’s Green Box.” *Art Journal*, 1974, pp. 25-29.

Duchamp. Koln: Museum Ludwig, 1984.

Tompkins, Calvin. *The World of Duchamp*. Amsterdam: Time-Life Books, ill. p. 83.

Ubrigens sterben immer die anderen: Marcel Duchamp un die Avantgarde seit 1950.

Koln: Museum Ludwig, 1988.

Schwarz, Arturo. *Duchamp: La Sposa... e I Readymade*. Milan: Accademia di Belle Arti di Brera, 1988.

Reality Remade. New York: Kent Fine Art, 1987, ill. (color).

Shoin, Kyoto. *Marcel Duchamp Graphics*. Kyoto: BIGI Art Space, 1991.

Marcel Duchamp: *Respirateur*. Schwerin: Staatliches Museum Schwerin, 1995.

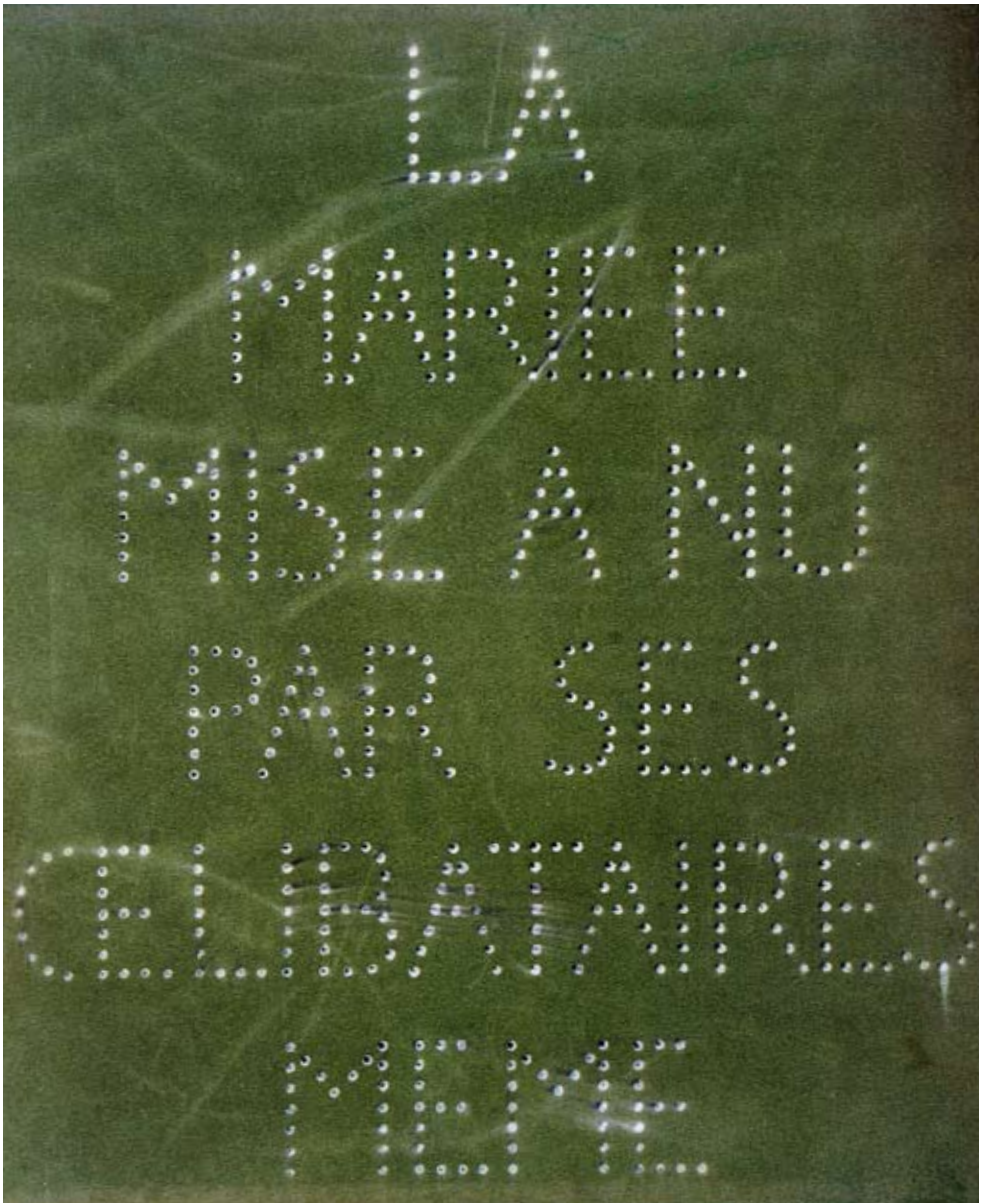
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Schwarz, Arturo Schwarz. *The Complete Works of Marcel Duchamp*. New York: Delano Greenidge Editions, 2000, cat. no. 435.

Kosinski, Dorothy. *Dialogues: Duchamp, Cornell, Johns, Rauschenberg*. Dallas: Dallas Museum of Art, 2005.

Thirkell, Paul. “From the Green Box to Typo/Topography: Duchamp and Hamilton’s Dialogue in Print.” *Tate Papers*, Spring 2005.

Mundy, Jennifer. *Duchamp, Man Ray, Picabia*. London: Tate Modern, 2008.



HANS (JEAN) ARP (b. 1886 – d. 1966)

Sciure de Gamme, 1921 - 1937

Book, nails, wood, and glass

16 1/8 x 13 1/2 x 3 1/4 in. / 41 x 34.3 x 8.2 cm.

PROVENANCE

Gift to Max Ernst

Dorothea Tanning

NOTES

Hans Arp and Max Ernst first met in Cologne in 1914; they would become early collaborators and lifelong friends. After co-founding the Zurich Dada movement in 1916, Arp moved to Cologne, where he, Ernst, and Johannes Baargeld founded the Cologne Dada group in 1919. There Arp and Ernst collaborated on a series of assemblage paintings, which they titled *Fatagaga (Fabrications de tableaux garantis géométriques)*. In 1921 the two summered in the Tyrol along with Paul Eluard and Tristan Tzara, where the group put together *Dada in Tirol au grand air*, no. 8 of the review *Dada*, published in Paris in 1921 with the fictitious date of September 16, 1886 — Arp's birthday. *Sciure de Gamme* dates from these early years of Dada. Later, in 1938, Arp would use the title for one of his first collections of poetry.

Soon after it was made, Arp gave *Sciure de Gamme* to Ernst. The piece was among the few things Ernst brought with him when in 1942 he moved into Dorothea Tanning's apartment on 58th Street in New York.

EXHIBITED

Surrealist Objects & Poems. London Gallery, London, 1937. Exhibited with the title '*Sawdust from the Whole Gamut*'

Surrealist Exhibition. Galerie de Beaux Arts, Paris, 1938

LITERATURE

Surrealist Exhibition. Paris: Galerie de Beaux Arts, 1938, cat. no. 3, entitled *Vingtième Gamme (1937)*.



LEONOR FINI (b. 1908 – d. 1996)

Europa, 1939

Oil on canvas

9 7/16 x 7 7/16 in. / 24 x 18.8 cm.

Signed lower right: “Leonor Fini”

Isidore Ducasse Fine Arts

PROVENANCE

Collection of the Artist

Private Collection

EXHIBITED

Dada and Surrealism Reviewed. Arts Council of Great Britain, London, 1979

Accrochage surréaliste, cents queues ni têtes. Isidore Ducasse Fine Arts, New York, 1991

The Surrealist Vision – Europe and the Americas. Bruce Museum of Arts and Science, 1998

Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections. Solomon
R. Guggenheim Museum, New York, 1999

LITERATURE

Alexandrian, Sarane. *Dictionnaire de la peinture Surréaliste*. Paris : Editions Fillipacchi, 1973,
p. 27.

Baron, Jacques. *Anthologie plastique du Surréalisme*. Pais : Editions Fillipacchi, 1980, p. 116.

Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections. New York:
Solomon R. Guggenheim Museum, 1999, cat. no. 92.



DOROTHEA TANNING (b. 1910)

Moeurs Espagnoles, 1943

Oil on canvas

10 x 8 in. / 25.4 x 20.3 cm.

Rosalind & Melvin Jacobs Collection, New York

PROVENANCE

Gift of the Artist

William Copley

EXHIBITED

Dorothea Tanning. Julien Levy Gallery, New York, 1944

Sweet Dreams & Nightmares: Dada & Surrealism from the Rosalind & Melvin Jacobs Collection. Museum of Contemporary Art, North Miami, 2000

The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection, Pace/MacGill Gallery, New York, 2009

LITERATURE

Dorothea Tanning. New York: Julien Levy Gallery, 1944, cat. no. 9.

Clearwater, Bonnie. *Sweet Dreams & Nightmares: Dada & Surrealism from the Rosalind & Melvin Jacobs Collection*. North Miami: Museum of Contemporary Art, 2000, p. 9, ill. pl. 29 (color).

Grossman, Wendy, et al. *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*. Gottingen: Steidl and New York: Pace/MacGrill Galleries, 2009, ill, (color).



DOROTHEA TANNING (b. 1910)

Sunflower Landscape, 1943

Oil on canvas

14 x 11 in. / 35.6 x 28 cm.

Signed and dated lower right: "D. Tanning '43"

Private Collection

EXHIBITED

Dorothea Tanning. Julien Levy Gallery, New York, 1944

Dorothea Tanning. Arthur Jeffress Pictures, London, 1955. Titled "Landscape"

Anxious Visions: Surrealist Art. University Art Museum, University of California at Berkeley, 1990

LITERATURE

Dorothea Tanning. New York: Julien Levy Gallery, 1944, cat. no. 12.

Dorothea Tanning. London: Arthur Jeffress Pictures, 1955, cat. no. 16.

Stich, Sidra. "Anxious Visions." *Anxious Visions: Surrealist Art*. New York: Abbeville Press and University Art Museum, Berkeley, 1990, p. 110, ill. p. 142 (color).

Hubert, Renée Riese. *Magnifying Mirrors: Women, Surrealism, and Partnership*.

Lincoln: University of Nebraska Press, 1994, pp. 23, 25, ill. p. 26 (b&w).



DOROTHEA TANNING (b. 1910)

Self-Portrait, 1944

Oil on canvas

24 x 30 in. / 61 x 76.2 cm.

Signed and dated lower right: "Dorothea Tanning '44"

Collection of the Artist

EXHIBITED

Recent Paintings by Dorothea Tanning. Julien Levy Gallery, New York, 1948.

Dorothea Tanning: Paintings. American Contemporary Gallery, Hollywood, 1949.

Dorothea Tanning. Casino Communal, Brussels, Belgium, XXe Festival Belge D'Été, 1967.

Dorothea Tanning: Oeuvre. Centre National D'Art Contemporain, Paris, 1974

Dorothea Tanning: Om Konst Kunde Tala (If Art Could Talk). Malmö Konsthall, Malmö, Sweden, 1993

Dorothea Tanning: Birthday and Beyond. Philadelphia Museum of Art, Philadelphia, 2000 – 2001

LITERATURE

Plazy, Gilles. *Dorothea Tanning*. Paris: Éditions Filipacchi, 1976, p. 33.

Nochlin, Linda. "Dorothea Tanning." *Women Artists: 1550-1950*. New York: Alfred A. Knopf and Los Angeles County Museum of Art and tour, 1978, p. 338.

Chenieux, Jacqueline. "La solitude cruelle de la petite fille." *La Quinzaine Littéraire*, July 1980.

Bailly, Jean-Christophe. "Image Redux: The Art of Dorothea Tanning." *Dorothea Tanning*. New York: George Braziller, 1995, pp. 17-18, ill. p. 12 (color).

Trenton, Patricia, ed. *Independent Spirits: Women Painters of the American West 1890-1945*. Los Angeles: Autry Museum of Western Heritage, 1995, p. 151.

Roberts, Helene. "Metaphors of the Self in the Paintings of Dorothea Tanning." *Visual Resources Association*, Winter 1996, p. 82.

Temkin, Ann. "Self-Portrait." *Dorothea Tanning: Birthday and Beyond*.

Exhibition brochure. Philadelphia: Philadelphia Museum of Art, 2000, ill. (color).

Howard, Richard. "Dorothea Tanning: Philadelphia Museum of Art." *Artforum*, April 2001, p. 135.



DOROTHEA TANNING (b. 1910)

Ballet Russe de Monte Carlo, 1945

Cover for the souvenir program of the 1945-1946 season

Watercolor on board

Image size: 13 1/4 x 10 1/8 in. / 33.6 x 25.7 cm.

Paper size: 19 x 15 1/8 in. / 48.3 x 38.4 cm.

Signed lower right: "Dorothea Tanning"

Courtesy Gallery of Surrealism, New York

PROVENANCE

Dance, Theatre, Opera: Costume and Decor Designs, Sculpture Photographs and Books.
Sotheby's, December 15, 1977 (no. 4063).

LITERATURE

"Night Shadow." *Ballet Russe de Monte Carlo*. Souvenir Program for the 1945-46 season.
New York: General Program Corporation, 1945, ill. cover (color).

Martin, John. "The Dance Events of the Week." *The New York Times*, 25 February 1946.

"Night Shadow." *Ballet Russe de Monte Carlo*. Souvenir Program for the 1946-47 season.
New York: General Program Corporation, 1946.

"Night Shadow." *Ballet Russe de Monte Carlo*. Souvenir Program for the 1947-48 season.
New York: General Program Corporation, 1947.

Taper, Bernard. *Balanchine*. New York: Harper and Row, Publishers, 1960 and 1963,
pp. 322-323.

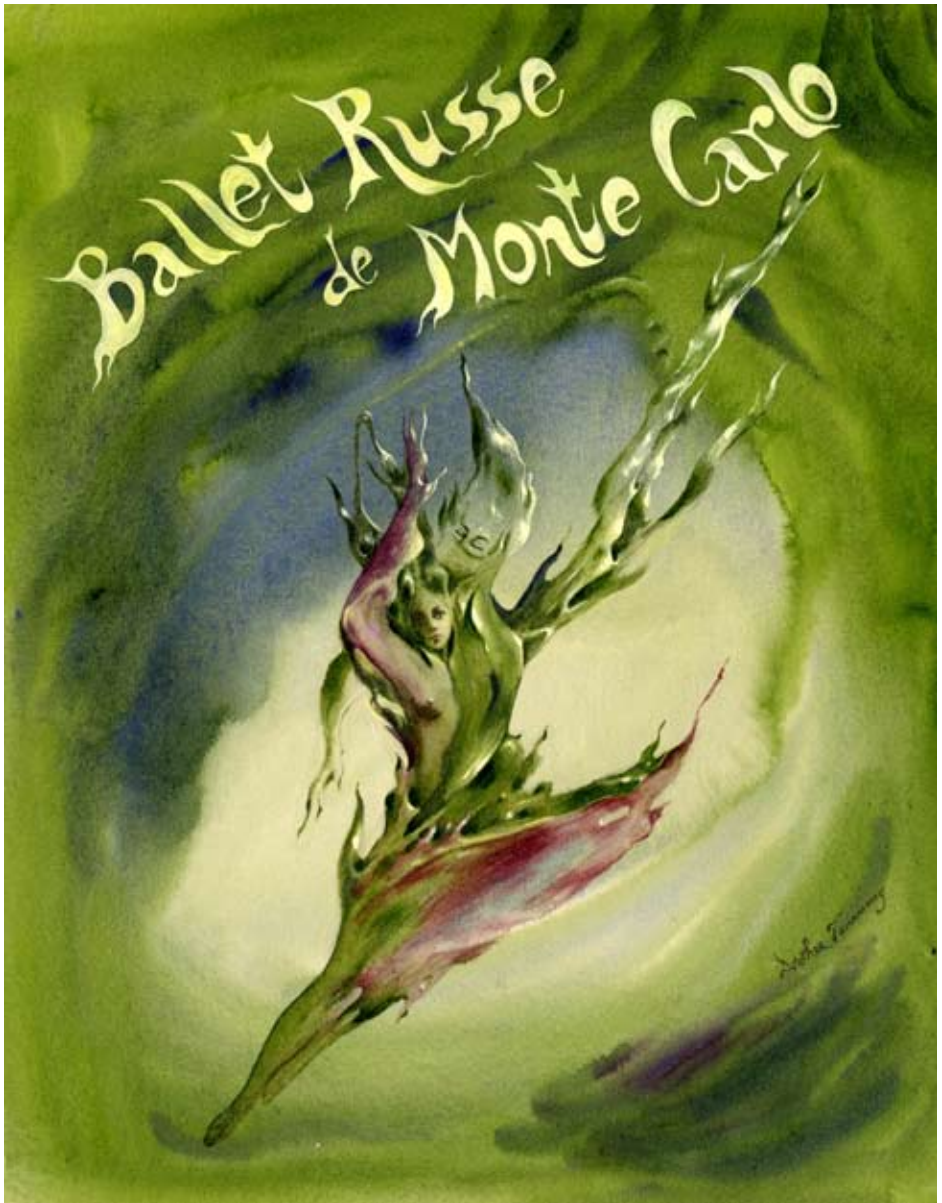
Tanning, Dorothea. "Note Bibliographique." *Dorothea Tanning*. Paris: Jean-Jacques Pauvert
Éditeur, 1966, p. 152.

Baron, Jacques. *Anthologie Plastique du Surréalisme*. Paris: Éditions Filipacchi, 1980, p. 251.

Wilson, Sarah. "Between Lives." *Dorothea Tanning: Between Lives Works on Paper*.
London: Runkel-Hue-Williams Ltd., 1989, pp. 8-9.

Tanning, Dorothea. *Between Lives: An Artist and Her World*. New York: W.W. Norton &
Company, 2001, pp. 86-87, ill. fig. 10 (b&w).

*"The ballet, The Night Shadow, was presented by Les Ballets Russes de Monte Carlo in the old Metropolitan Opera House in March 1946, under the leadership of George Denham. The Night Shadow had the distinction of participating in the last season ever of the company and of the old opera house."*¹



DOROTHEA TANNING (b. 1910)

Portrait of Julie, 1945

Oil on canvas

20 ½ x 20 ½ in. / 52 x 52 cm.

Signed lower right: "Dorothea Tanning"

Private Collection

PROVENANCE

Gift from the Artist

Juliet Ray



DOROTHEA TANNING (b. 1910)

The Sleepwalker, for George Balanchine's *Night Shadow*, 1945

Watercolor on paper

13 1/2 x 9 7/8 in. / 34.3 x 25.1 cm.

The Young-Mallin Archive

PROVENANCE

Dance, Theatre, Opera: Costume and Decor Designs, Sculpture Photographs and Books.

December 15, 1977 (no. 4063)

LITERATURE

"Night Shadow." *Ballet Russe de Monte Carlo*. Souvenir Program for the 1945-46 season.

New York: General Program Corporation, 1945.

Martin, John. "The Dance Events of the Week." *The New York Times*, 25 February 1946.

"Night Shadow." *Ballet Russe de Monte Carlo*. Souvenir Program for the 1946-47 season.

New York: General Program Corporation, 1946.

"Night Shadow." *Ballet Russe de Monte Carlo*. Souvenir Program for the 1947-48 season.

New York: General Program Corporation, 1947.

Taper, Bernard. *Balanchine*. New York: Harper and Row, Publishers, 1960 and 1963,

pp. 322-323.

Tanning, Dorothea. "Note Bibliographique." *Dorothea Tanning*. Paris: Jean-Jacques Pauvert

Éditeur, 1966, p. 152.

Baron, Jacques. *Anthologie Plastique du Surréalisme*. Paris: Éditions Filipacchi, 1980, p. 251.

Wilson, Sarah. "Between Lives." *Dorothea Tanning: Between Lives Works on Paper*.

London: Runkel-Hue-Williams Ltd., 1989, pp. 8-9.

Tanning, Dorothea. *Between Lives: An Artist and Her World*. New York: W.W. Norton &

Company, 2001, pp. 86-87.

"At Julien's there were, of course, painters to talk to; some mentioned earlier, like Eugene Berman, who had seen my first pictures. He led me to Balanchine across the room. "She is just the artist you need for the Sleepwalker sets. Costumes too," he told him. These were the days when ballets had "scenery," and George Balanchine was as keen on it as anyone else." ²



DOROTHEA TANNING (b. 1910)

The Truth about Comets

1945

Oil on canvas

24 x 24 in. / 61 x 61 cm.

Signed and dated lower right: “Dorothea Tanning ‘45”

Collection of Lana Lucas, New York

PROVENANCE

Julien Levy

Edward James

Edward James Foundation, West Dean, Sussex, England

Modern Paintings and Drawings from the Edward James Collection, Christies, 6 October 1988

EXHIBITED

Dorothea Tanning. Caresse Crosby Gallery, Washington, D.C., 1945

Painting in the United States, 1945. Carnegie Institute, Pittsburgh, 1945

Recent Paintings by Dorothea Tanning. Julien Levy Gallery, New York, 1948

Julien Levy: Portrait of an Art Gallery. The Equitable Gallery, New York, 1998

LITERATURE

Dorothea Tanning. Washington, D.C.: Caresse Crosby Gallery, 1945, cat. no. 7.

Painting in the United States, 1945. Pittsburgh: Carnegie Institute, 1945, cat. no. 212,
pl. 18 (b&w)

Recent Paintings by Dorothea Tanning. New York: Julien Levy Gallery, 1948, cat. no. 21.

Ernst, Max. “The Truth About Dorothea.” *Dorothea Tanning*. Geneva: Galerie Jan Krugier,
1974.

Cornell, Joseph. “Letter to Dorothea Tanning, December 29, 1947,” reprinted in *Joseph
Cornell’s Theater of the Mind: Selected Diaries, Letter, and Files*. ed. Mary Ann Caws.
New York and London: Thames and Hudson, 1993, p. 151.

The ARTnewsletter, 18 October 1988, p. 1.



DOROTHEA TANNING (b. 1910)

Chess Tournament at the Julien Levy Gallery

January 6, 1945

Collage with three photographs by Julien Levy

Image size: 3 x 5 9/16 in. / 7.6 x 14.1 cm.

Collection of the Artist

L I T E R A T U R E

Tanning, Dorothea. *Birthday*. Santa Monica: The Lapis Press, 1986, pl. 10.

Davidson, Susan. *Joseph Cornell / Marcel Duchamp...In Resonance*. Houston: Menil Collection and Philadelphia: Philadelphia Museum of Art, 1998, ill.

Tanning, Dorothea. *Between Lives: An Artist and Her World*. New York: W.W. Norton & Company, 2001, pp. 91-92, pl. 19.

Max Ernst: *The King Playing with the Queen*. Brühl: Max Ernst Museum, 2002, pp. 16-19, ill. p. 18.

*“There, one evening (January 5, 1945), in the Julien Levy Gallery a small invited public watched seven chessboards manned by seven intrepid players: Julien himself; Frederick Kiesler, avant-garde architect and dreamer; Alfred Barr, the director of the Museum of Modern Art; Xanti Schawinsk, chess whiz; Vittorio Rieti, composer dear to Balanchine; Max Ernst; and me, Dorothea, all of us braced to take on blindfolded chess master George Koltanowski. Marcel Duchamp called out the moves. (For the record: everyone lost except Kiesler, who managed a draw.)”*³



MAN RAY (b. 1890 – d. 1976)

What's on your mind Peter?, 1946

Paste-up collage, double sided

12 ½ x 9 ¾ in. / 31.7 x 24.8 cm.

Signed on bottom: "What's on your mind Peter? Man Ray '46"

Interaudi Bank

PROVENANCE

Gift from the Artist

Collection of Patti Cadby Birch

Kent Gallery, New York

Private Collection, New York

EXHIBITED

Paste Up. Kent Gallery, New York, 1992

LITERATURE

Walla, Douglas. *Paste Up*. New York: Kent Fine Art, ill. front cover.



LEE MILLER (b. 1907 – d. 1977)

Dorothea Tanning in Sedona Studio with her painting “Maternity”

1946

Vintage silverprint

Image size: 10 x 9 15/16 in. / 25.4 x 25.2 cm.

Paper size: 15 ½ x 11 7/8 in. / 39.4 x 30.2 cm.

Stamped verso: “Lee Miller Archive”

Collection of Dorothea Tanning

L I T E R A T U R E

Bailly, Jean Christophe. *Dorothea Tanning*. New York: George Braziller, 1995, p. 50, fig. 15.

Tanning, Dorothea. *Between Lives: An Artist and Her World*. New York: W.W. Norton & Company, 2001, p. 145.

Burke, Carolyn. *Lee Miller: A Life*. New York: Knopf, 2005, p. 327.

*“There were attractive events in the offing. A visit from Marcel Duchamp meant chess, a lot of chess. Lee Miller, who so suffered from the heat that even (beautifully) bare-breasted she did not find the heart to take the photographs she had come to do. But on the last day of her stay, galvanized into activity by a sudden temperature drop, she took four hundred pictures, all of them splendid...”*⁴



JOSEPH CORNELL (b. 1903 – d. 1972)

Letter To Dorothea Tanning,

December 29, 1947

Collage and ink on blue paper

15 1/8 x 8 3/4 in. / 38.4 x 22.2 cm.

Signed lower right: “Joseph”;

Dated lower left: “December 29, 1947”

Collection of Dorothea Tanning

L I T E R A T U R E

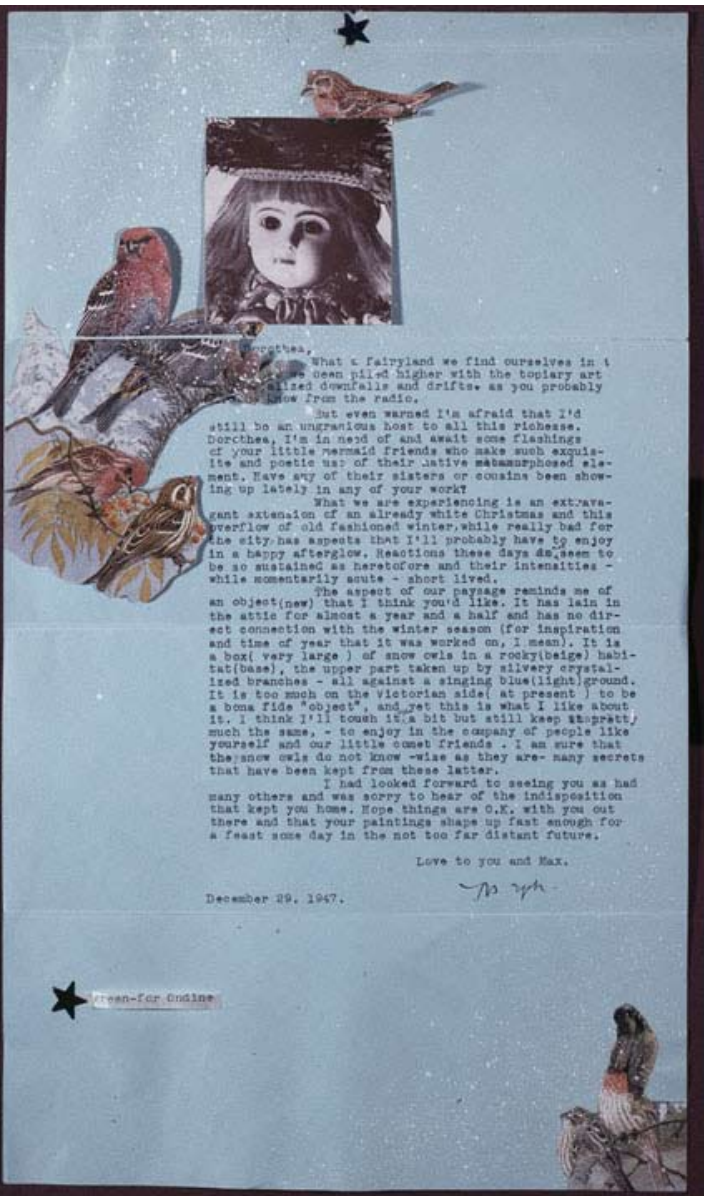
Cornell, Joseph. “Letter to Dorothea Tanning, December 29, 1947.” Reprinted in

Joseph Cornell’s Theater of the Mind: Selected Diaries, Letter, and Files.

ed. Mary Ann Caws. New York and London: Thames and Hudson, 1993, p. 151.

Tanning, Dorothea. *Between Lives: An Artist and Her World.* New York:

W.W. Norton & Company, 2001, pp. 89-90.



Dorothea, What a fairylend we find ourselves in! We've been piled higher with the topiary art, gilded downfalls and drifts, as you probably know from the radio.

But even warned I'm afraid that I'd still be an ungracious host to all this richness. Dorothea, I'm in need of and await some flashings of your little mermaid friends who make such exquisite and poetic use of their native mabauroposed element. Have any of their sisters or cousins been showing up lately in any of your work?

What we are experiencing is an extravagant extension of an already white Christmas and this overflow of old fashioned winter, while really bad for the city, has aspects that I'll probably have to enjoy in a happy afterglow. Reactions these days do seem to be so sustained as heretofore and their intensities - while momentarily acute - short lived.

The aspect of our passage reminds me of an object (new) that I think you'd like. It has lain in the attic for almost a year and a half and has no direct connection with the winter season (for inspiration and time of year that it was worked on, I mean). It is a box (very large) of snow owls in a rocky (beige) habitat (base), the upper part taken up by silvery crystallized branches - all against a singing blue (light) ground. It is too much on the Victorian side; at present, to be a bona fide "object", and yet this is what I like about it. I think I'll touch it a bit but still keep it pretty much the same. - to enjoy in the company of people like yourself and our little comet friends. I am sure that the snow owls do not know - wise as they are - many secrets that have been kept from these latter.

I had looked forward to seeing you as had many others and was sorry to hear of the indisposition that kept you home. Hope things are O.K. with you out there and that your paintings shape up fast enough for a feast some day in the not too far distant future.

Love to you and Max.

Ms yph

December 29, 1947.

★ Green-for Online

IRVING PENN (b. 1917)

Max Ernst and Dorothea Tanning, 1947

Vintage ferrotype silverprint mounted on board

Image size: 9 ½ x 7 ¾ in. / 24.1 x 19.7 cm.

Board: 15 x 11 in. / 38.1 x 27.9 cm.

Signed on mount: "Irving Penn 1947"

Stamped verso: "Photograph by Penn"

Collection of Dorothea Tanning

L I T E R A T U R E

Penn, Irving. *Passage: A Work Record*. New York: Knopf, 1991, p. 6, ill. p. 37.

Rosenberg, Karen. "The Exalted, Captured but Not Bowed." *The New York Times*,
18 January 2008, p. E31.

Szarkowski, John. *Irving Penn*. New York: The Museum of Modern Art, 1984, pp. 23-24, pl. 16.

Lalanne, Dorotheé. "Dorothea Tanning comme ça." *Vogue* (Paris), March 1989, ill.
p. 242 (b&w).

Westerbeck, Colin. *Irving Penn: A Career in Photography*. Chicago: Art Institute of Chicago,
2007, cat. 15, p. 176 (b&w).

"Första kvinnliga verket köpt." *Svenska Dagbladet*, 28 December 2006, ill. p. Nyheter 5 (b&w).



YVES TANGUY (b. 1900 – d. 1955)

Untitled, 1947

Gouache on paper

14 x 11 in. / 35.6 x 27.9 cm.

Signed lower right: “Yves Tanguy 1947”

Isidore Ducasse Fine Arts

EXHIBITED

Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections.

Solomon R. Guggenheim Museum, New York, 1999

Yves Tanguy, L'univers surréaliste. Andre Cariou, Musée des Beaux-Arts, Quimper, France, 2008

LITERATURE

Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections. New York: The Solomon R. Guggenheim Foundation, 1999, cat. no. 237.

Le Bihan, Mabin, Sawin. *Yves Tanguy.* Quimper: Editions Palantines, 2001, p. 185.

Cariou, Andre. *Yves Tanguy, L'univers surréaliste.* Quimper: Musée des Beaux-Arts, 2008, cat no. 205.



DOROTHEA TANNING (b. 1910)

The New Look, 1948

Oil on canvas

14 x 11 in. / 35.6 x 27.9 cm.

Signed lower right: "Dorothea Tanning"

Curtis Galleries, Minneapolis, MN

EXHIBITED

Recent Paintings by Dorothea Tanning. Julien Levy Gallery, New York, 1948

LITERATURE

Recent Paintings by Dorothea Tanning. New York: Julien Levy Gallery, 1948, cat. no. 22.

Tanning, Dorothea. *Between Lives: An Artist and Her World*. New York: W.W. Norton & Company, 2001, p. 83.



JOSEPH CORNELL (b. 1903 – d. 1972)

Contes et Proverbes, 1948

Wood box construction

9 ½ x 8 x 4 ½ in. / 24.1 x 20.3 x 11.4 cm.

Richard L. Feigen & Co., New York

*“We trusted each other: kindred artists with much in common. I was the kind of feminine romantic whose romanticism feeds on random, obscure or forgotten texts and pictures that abound in musty books and documents. Like Cornell. We are alone in our landscape, I thought at that time.”*⁵



MAN RAY (b. 1890 – d. 1976)

Portrait of Dorothea Tanning, 1948 (Printed 1951)

Vintage silverprint

Image size: 9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in. / 24.8 x 19.7 cm.

Signed in pencil lower right: “MR51”

Collection of Dorothea Tanning

L I T E R A T U R E

Gruber, L. Fritz. *Man Ray, Portraits*. Gütersloh: Sigbert Mohn Verlag, ill. p. 67.



MAX ERNST (b. 1891 – d. 1976)

Colline Inspirée, 1949

Oil on canvas

15 15/16 x 18 1/8 in. / 40.5 x 46 cm.

Signed lower right: “max ernst”

Inscribed on verso: “Colline inspirée”

Collection of Dorothea Tanning

EXHIBITED

Max Ernst. Galerie René Drouin, Paris, 1950

Max Ernst. Museum of Modern Art, New York, 1961

Max Ernst. The Art Institute, Chicago, 1961

Max Ernst. The Arts Council of Great Britain, Tate Gallery, London, 1961

LITERATURE

Max Ernst. London: Tate Gallery, 1961, cat. no. 158.

Liberman, Williams S., *Max Ernst*. New York: Museum of Modern Art, 1961, cat. no. 109.

Waldberg, Patrick. *Der Surrealismus*. Köln: DuMont Verlag, 1965, ill. p. 361.

Spies, Werner and Metken, Sigrid. *Max Ernst: Oeuvre-Katalog, Werke 1939-1953*. Cologne: Menil Foundation, 1979, cat. no. 2856, ill. p. 284 (b&w).



ROBERT MOTHERWELL (b. 1915 – d. 1991)

In the Summer Sun, 1950

Oil on board

14 X 18 in. / 35.6 x 45.7 cm.

Signed and dated right: “Motherwell ‘50”

NOTES

The word “Capriccio” is used by musicians to mean a “composition in a more or less free form,” often fantastic. The subjects are the classical ones of 20th Century Parisian abstract paintings: figures, interiors, still lifes. The fantasy is brutal and ironical.

Exhibition catalogue, Motherwell, Kootz Gallery, New York, 1950

In the Summer Sun is one of several *Capriccios* included in Motherwell’s 1950 exhibition at Kootz Gallery. For the most part, these *Capriccios* are relatively little known, and often depict an interior, sometimes with an exterior view, as in this complex and assured composition (in which the orange panel with black circle represents an open doorway). The vertical panels, with contrasting lines, as well as the palette of ochre, black, white, and blue – which would become the artist’s signature of the next decades are interestingly explored in this rich, early work. In the name *Capriccio* we also find an allusion to Goya, and indeed *In the Summer Sun* bears a strong compositional relationship to that artist’s *Majas on the Balcony* (ca. 1810), to Manet’s own homage to Goya, *The Balcony* (1868-69), as well as, by extension, Magritte’s *Perspective: The Balcony by Manet* (1949), and numerous paintings of balconies and windows by Matisse.

More than any other member of the first generation of Abstract Expressionist painters, Motherwell was deeply immersed in French modernist culture. The references here are both playful and unmistakable.

PROVENANCE

Collection of the Artist

Kootz Gallery, New York

Private Collection, New York

C&M Arts, New York

Private Collection

EXHIBITED

Motherwell: First Exhibition of Paintings in Three Years. Samuel M. Kootz Gallery, New York, 1950



ROBERT MOTHERWELL (b. 1915 – d. 1991)

Untitled (Spanish Elegy), 1950

Gouache on board

23 x 29 in. / 58.4 x 73.7 cm.

Initialed and dated upper left: “RM ‘50”

Private Collection

NOTE

Untitled (1950) will be included in a catalogue raisonné of collected drawings by Robert Motherwell, to be published at a later date.

PROVENANCE

Weintraub Gallery, New York

Private collection, New York

EXHIBITED

Around Jackson Pollock, East Hampton 1946-56. American Cultural Center, U.S. Embassy, Paris, 1979.

17 Abstract Artists of East Hampton: The Pollock Years, 1946-56. Parrish Art Museum, Southampton, 1980.



WILLIAM COPLEY (b. 1919 – d. 1996)

Well Spent Youth, before 1951

Oil on canvas

19 1/8 x 13 in. / 48.5 x 33 cm.

Signed upper right and lower right: “CpLy”

PROVENANCE

Gift of the Artist

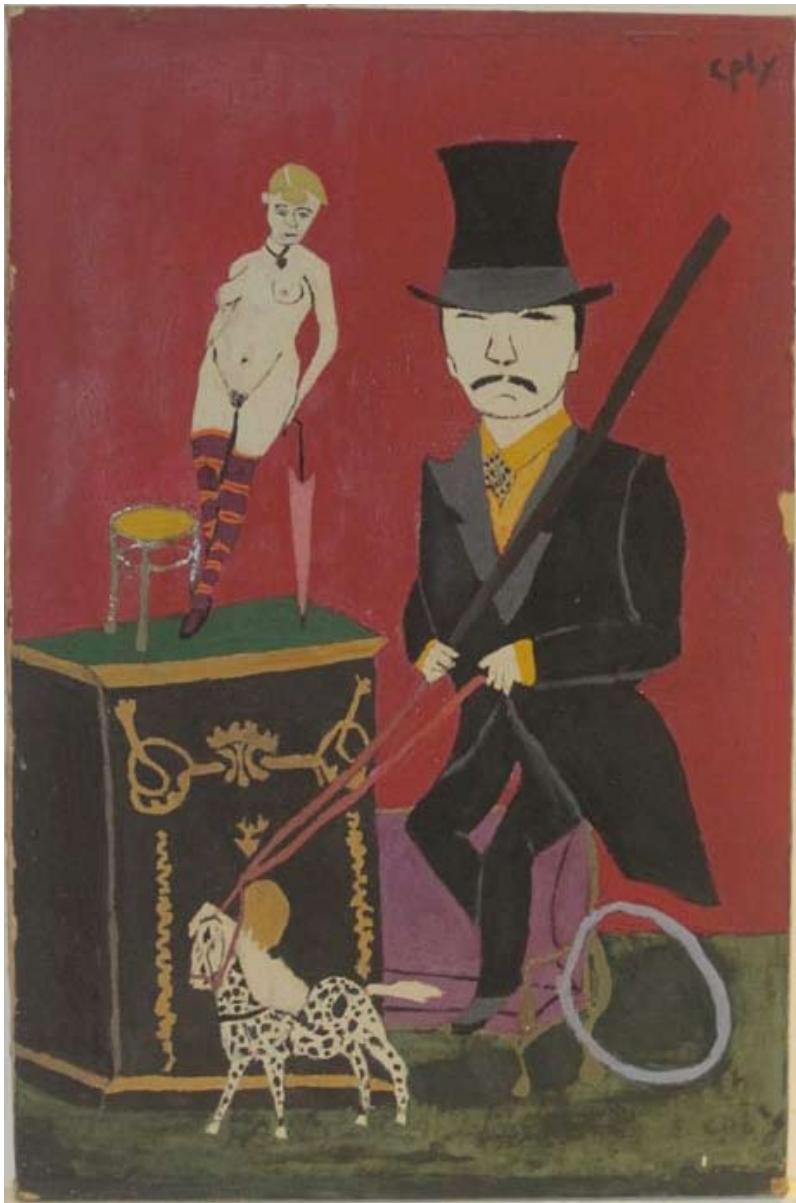
Collection of Dorothea Tanning

EXHIBITED

CpLy: paintings by William N. Copley. Royer’s Book Shop, Los Angeles, 1951

LITERATURE

CpLy: paintings by William N. Copley. Los Angeles: Royer’s Book Shop, 1951, ill. p. 4 (b&w).



DOROTHEA TANNING (b. 1910)

The Philosophers, 1952

Oil on canvas

29 7/8 x 35 3/4 in. / 75.9 x 90.8 cm.

Signed and dated lower right: "Dorothea Tanning '52"

Isidore Ducasse Fine Arts

EXHIBITED

Dorothea Tanning: Peintures 1949-1954. Galerie Furstenberg, Paris, 1954

Dorothea Tanning. Arthur Jeffress Pictures, London, 1955

Surrealismus: Phantastische Malerie der Gengenwart. Künstlerhaus, Vienna, 1962

Dorothea Tanning. Casino Communal, Brussels, Belgium, XXe Festival Belge D'Été, 1967

Dorothea Tanning: Oeuvre. Centre National D'Art Contemporain, Paris, 1974

Accrochage Surréaliste: cent queues ni têtes. Isidore Ducasse Fine Arts, New York, 1991

Dorothea Tanning: Om Konst Kunde Tala (If Art Could Talk). Malmö Konsthall, Malmö, Sweden, (retrospective), 1993

Dorothea Tanning: Works 1942-1992. Camden Arts Centre, London, 1993

The Surrealist Vision: Europe and the Americas. The Bruce Museum of Arts and Science, Greenwich, Connecticut, 1998

Surrealism: Two Private Eyes, the Nesuhi Ertegun and Daniel Filipacchi Collections. Solomon R. Guggenheim Museum, New York, 1999

LITERATURE

Surrealismus: Phantastische Malerie der Gengenwart. Künstlerhaus, 1962, cat. no. 146.

Dorothea Tanning: Oeuvre. Paris : Centre National d'Art Contemporain, 1974, cat. no. 22.

Tanning, Dorothea. "Note Bibliographique." *Dorothea Tanning*. Paris: Jean-Jacques Pauvert Éditeur, 1966, p. 153, ill. p. 6 (color).

Jouffroy, Alain. "Dorothea Tanning: Le Chavirement dans le Joie." *XXe Siècle*, December 1974, pp. 63, 67, ill. p. 63 (b&w).

Plazy, Gilles. *Dorothea Tanning*. Paris: Éditions Filipacchi, 1976, p. 65, ill. p. 27 (color).

Bailly, Jean-Christophe. "La Peinture et l'insomnie." *Dorothea Tanning: Numero Special de XXe Siècle*. Paris: Editions XXe Siècle, 1977, p. 29.

Pretzell, Lothar. "KUNSTmonografie Dorothea Tanning: Himmlische und irdische Liebe: Gedanken zum Werk von Dorothea Tanning." *KUNSTmagazin*, June 1980, p. 28.

Dorothea Tanning. Malmö: Malmö Konsthall, 1993, cat. no. 11.

Feaver, William. "Arizona Dreaming." *Vogue*, October 1993, p. 72, ill. (color).

Bailly, Jean-Christophe. "Image Redux: The Art of Dorothea Tanning." *Dorothea Tanning*. New York: George Braziller, 1995, p. 23-25, 26, ill. p. 25 (b&w), p. 85 (color).

Tanning, Dorothea. *Between Lives: An Artist and Her World*. New York: W.W. Norton & Company, 2001, p. 140, ill. fig. 20 (b&w).



ROBERTO MATTA (b. 1911 – d. 2002)

Morning on Earth, 1953

Oil on canvas

45 x 68 in. / 114.3 x 172.7 cm.

Signed on verso

PROVENANCE

Allan Frumkin Gallery, New York

Maxwell Davidson Gallery, New York

Private Collection, New York

*“...Matta, whether in Paris or New York, where his ebullience and his vision dazzled our own young artists, merging in his big canvases the architecture of outer space with the conceits of earthly technologies, is indelibly here. And there; pursuing art and the elusive feminine with equal fervor. Matta, worth a hundred pages of fantasies to match his own imagination. He played with the universe, his beings, perhaps earthly, seemed to know the constellations like a forest path.”*⁶



RENE MAGRITTE (b. 1898 – d. 1967)

Le Coeur du Monde, 1954

Gouache on board

6 ½ x 4 ¾ in. / 16.5 x 12.1 cm.

Signed upper left: “Magritte”

Rosalind & Melvin Jacobs Collection, New York

EXHIBITED

Constant Companions. University of St. Thomas Art Gallery, Houston, 1965

Sweet Dreams & Nightmares: Dada & Surrealism from the Rosalind & Melvin Jacobs Collection. Museum of Contemporary Art, North Miami, 2000

The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection. Pace/McGill Galleries, 2009

LITERATURE

Sylvester, David. *René Magritte: Catalogue Raisonné, Volume IV: Gouaches, Temperas, Watercolours and Papiers Collés, 1918 - 1976*. Houston: Menil Foundation, Inc., 1994, cat. no. 1377.

Clearwater, Bonnie. *Sweet Dreams & Nightmares: Dada & Surrealism from the Rosalind & Melvin Jacobs Collection*. North Miami: Museum of Contemporary Art, 2000, p. 5, ill. pl. 7 (color).

Grossman, Wendy, et al. *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*. Gottingen: Steidl and New York: Pace/MacGill Galleries, 2009, ill. (color).



HENRI CARTIER-BRESSON (b. 1908 – d. 2004)

Portrait of Dorothea Tanning, c. 1957

Vintage silverprint

Image size: 8 x 11 ¾ in. / 20.3 x 29.8 cm.

Stamped: “Henri Cartier-Bresson”

Collection of Dorothea Tanning

L I T E R A T U R E

Lalanne, Dorothée. “Dorothea Tanning comme ça.” *Vogue* (Paris), March 1989, p. 242 (b&w).

Dorothea Tanning. Malmö, Sweden: Malmö Konsthall, 1993, ill. p. 92 (b&w)

Bailly, Jean Christophe. *Dorothea Tanning*. New York: George Braziller, 1995, frontispiece.

Wood, Gaby. “Arts Interview: ‘I’ve Always Been Perverse.’” *The Observer*,
15 August 2004, p. 7

Dorothea Tanning. New York: Kent Gallery, 2005, frontispiece.



MERET OPPENHEIM (b. 1913 - d. 1986)
Genoveva Uber dem Wasser Schwebend
(*Genoveva Floating Over the Water*), 1957

Oil on Pavatex

Signed lower right: "MO x 57"

14 5/8 x 18 1/2 in. / 37.1 x 47 cm.

PROVENANCE

Estate of Meret Oppenheim

Kent Fine Art, New York

Private Collection

NOTE

Genoveva is an opera in four acts by Robert Schumann in the genre of German Romanticism with a libretto by the composer. The only opera Schumann ever wrote, it received its first performance on 25 June 1850 at the Stadttheater in Leipzig.

In Marcel Proust's *In Search of Lost Time*, the narrator remembers a magic lantern he had in his room, in Combray, that showed the image of Golo riding his horse towards Geneveva's castle. He says: "...and I would fall into the arms of my mother, whom the misfortunes of Genoveva de Brabant had made all the dearer to me, just as the crimes of Golo had driven me to a more than ordinarily scrupulous examination of my own conscience".

EXHIBITED

Meret Oppenheim. Kent Gallery, New York, 1988

Meret Oppenheim: Retrospectiva. Institute of Contemporary Art, London, 1989

Meret Oppenheim: Retrospectiva. Palau de la Virreina, Barcelona, 1990

LITERATURE

Curiger, Bice. *Meret Oppenheim: Spuren durchstandener Freiheit*. Zurich: ABC Verlag, 1982, p. 159, cat. no. F17.

Curiger, Bice. *Meret Oppenheim*. New York: Kent Gallery, 1988, p. 24, cat. no. 4.

Morgan, Stuard. *Meret Oppenheim: Retrospectiva*. Spain: Palau de la Virreina, Barcelona, 1990, p. 40, cat. no. 39, ill. p. 40.



ALBERTO GIACOMETTI (b. 1901 – d. 1966)

Homme à la table, ca. 1958-1960

Blue ink on paper

19 5/8 x 12 5/8 in. / 49.8 x 32.1 cm.

PROVENANCE

Atelier Alberto Giacometti, Paris

Diego Giacometti, Paris

Bruno Giacometti, Zollikon

Private Collection, Switzerland

NOTE

Registered with the Inventory of L'Institut Suisse pour l'étude de l'art SIK 76034

Accompanied by a certificate signed by Bruno Giacometti 2005.

Accompanied by a certificate signed by Lisa Palmer 23 October 2006.

“As so often with his drawn portraits, the figure is the focus of the work. Much of the sheet is left untouched, and there are few accessories: a table, and what appears to be a book, recently laid on the table, the sitter interrupted whilst reading, suggesting he is a writer. The austerity, matched with the stare with which the sitter fixes the viewer, has the effect of producing a particularly intense and moving work on a par with Giacometti's best drawings.”

Sabine Weiss, *Giacometti in His Studio*, 1954



MAX ERNST (b. 1891 – d. 1976)

Dans les Rues d'Athènes, Huismes, 1960

Bronze, Numbered 4 of 5

38 5/8 x 19 5/16 x 7 1/8 in. / 98.1 x 49.1 x 18.1 cm.

COMPLETE CASTING DETAILS

Edition of 12

0/III - III/III (1960 - 1974);

AP 1/3 - 3/3 (1974), Susse Fondeur, Paris

1/5 - 5/5 (1999 - 2002), Modern Art Foundry

PROVENANCE

Dorothea Tanning

LITERATURE

Bosquet, Alain. *Max Ernst: Oeuvre-Sculpté, 1913-1961*. Paris: Le Point Cardinal, 1961, cat. no. 40.

Prat, Jean-Louis. *Max Ernst*. Saint-Paul: Foundation Maeght, 1983, cat. no. 103, ill p. 165.

Spies, Werner and Sigrid Metken. *Max Ernst: Oeuvre-Katalog, Werke 1954 - 1963*. Cologne: Menil Foundation, 1998, cat. no. 3816, ill. p. 403.



ALEXANDER CALDER (b. 1898 – d. 1976)

Rearing Beast, 1961

Copper, unique

17 ½ x 23 in. / 44.5 x 58.4 cm

Signed: “AC”

NOTE

Rearing Beast is registered in the archives of Calder Foundation under Application Number A10672

PROVENANCE

Perls Gallery, New York

Private Collection, New York

LITERATURE

Arnason, H. Harvard and Pedro E. Guerrero. *Calder*. New York: D. Van Nostrand, 1966, p. 176.

“There in Huismes, after Venice, we had become once more dedicated country mice, planting American corn, dealing with molehills, and, on the shiny side, having our old friends the Alexander Calders living near, in Sache. We share our fun and games. Seeing the tall brown-paper-bag mask moving among the dancers at our party one knew that Sandy Calder was under it.”⁷



KAY SAGE (b. 1898 – d. 1963)

Passionnément, pas du tout, 1961

Mixed media assemblage

12 x 9 x 1 in. / 30.5 x 22.9 x 2.5 cm.

18 1/4 x 15 1/4 x 1 in. / 46.3 x 38.7 x 2.5 cm.

Signed and dated lower right: “Kay Sage ‘61’”

PROVENANCE

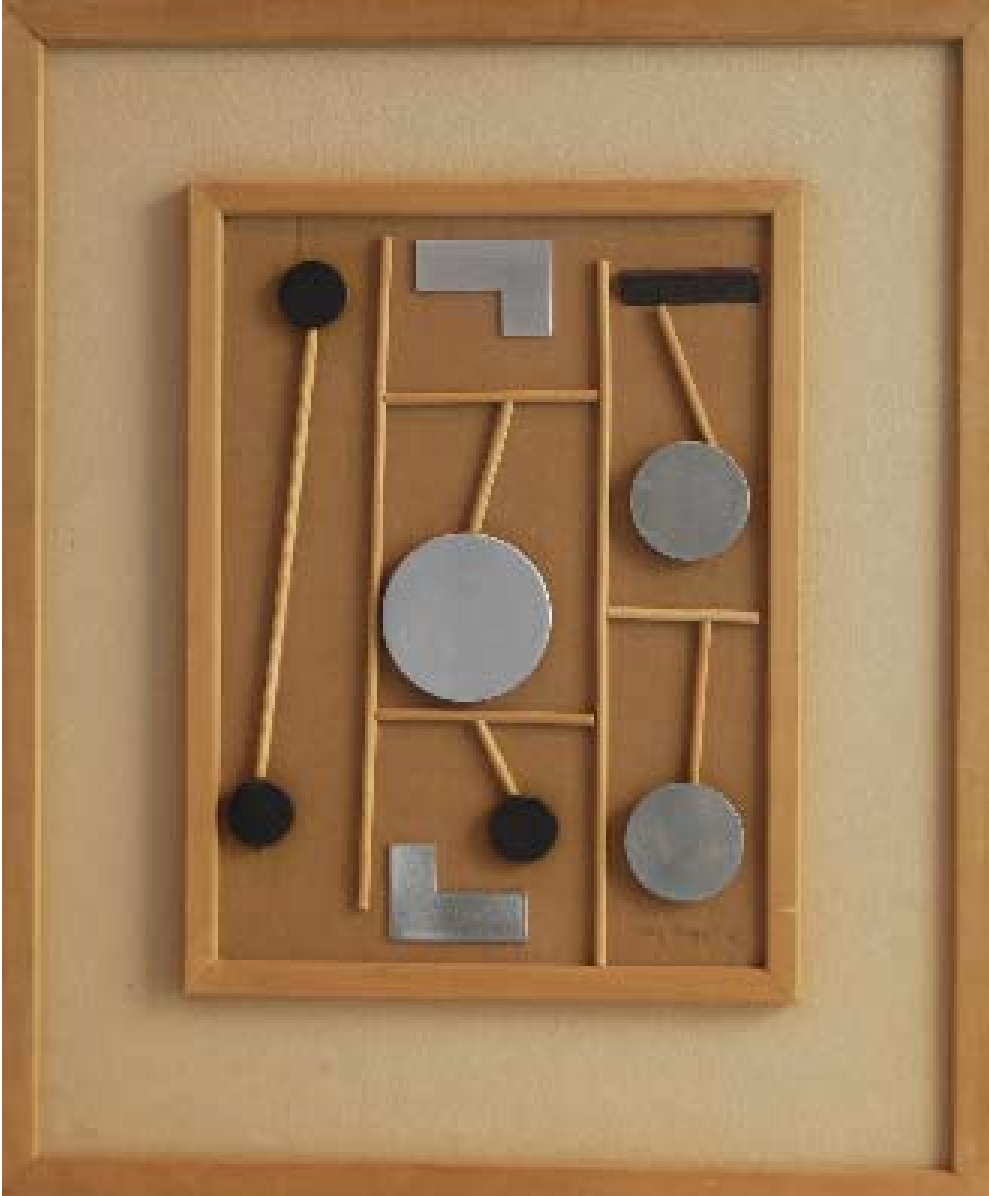
Pierre Matisse Gallery, New York

Acquavella Modern Art, Reno

Private Collection, New York

EXHIBITED

Your Move: Exhibition of Objects, Collages by Kay Sage. Catherine Viviano Gallery, New York,
1961



MAN RAY (b. 1890 – d. 1976)

Chess Set and Table, 1962

Enameled metal chess board with 32 sterling players

Number 1 from an Edition of 5

27 x 55 3/4 x 22 3/4 in. / 68.6 x 141.6 x 57.8 cm.

Signed and dated: “Man Ray 1963, #I/V”

NOTE

In 1920 Man Ray planned his first chess set, and the pieces he designed on paper inspired the shapes of the chess-pieces he realized many years later in 1945. Using materials scattered around his studio, including simple wooden forms used as draughtsmen’s models and broken violins left over from a storage-house, Man Ray designed a set that was intended ‘as a symbolic evocation.’ Six years later, the Maharaja of Indore commissioned this set to be executed in silver.

A new chess set, based on the 1920 drawings was designed in 1945 when Julien Levy invited Man Ray to participate in the exhibition *The Imagery of Chess* along with Max Ernst, Marcel Duchamp, Yves Tanguy and Alexander Calder. An edition of six in wood was followed by a set in aluminum in 1947. A third chess set and a chess board followed in 1962, a slight modification of the 1945 design. In addition to these three main chess sets, Man Ray also produced several variations in which the pieces of the various sets are somewhat mixed. Sometimes slight changes have also been introduced into the basic design of the three sets.

Man Ray also designed a chess table (1930) and a chess board (1962). In both cases the sides of the board are inscribed with a prose poem based on alliteration and puns that humorously characterize the pieces of the game: *Le Roi est à moi – la Reine est la tienne* (*The King is mine – the Queen is yours*); *La Tour fait un four – le Fou est comme vous* (*The Rook is a flop – the Bishop is like you*); *Le Cavalier déraïlle – le Poin fair l’espion comme toute canaille* (*The Knight talks nonsense – the pawn is a spy like every scoundrel*).

PROVENANCE

Weintraub Gallery, New York

Kent Fine Art, New York

Private Collection, New York

EXHIBITED

Reality Remade. Kent Fine Art, 1986

LITERATURE

Schwarz, Arturo. *Man Ray: The Rigour of the Imagination*, 1977, p. 204, 217, cat. no. 327, ill.

(b&w)

Reality Remade, New York: Kent Fine Art, 1986, ill. (color).



The 1962 Man Ray Silver Chess Set & Table

In this *Chess Set and Table* of 1962 Tanning's dear friend, American ex-patriot artist Man Ray, returned to the grand scale and luxurious materials of his first *Silver Chess Set* commission of 1926 for the Maharajah of Indore. Like the 1926 ensemble, this one, the first of an edition of five, produced in Paris by Marcel Zerbib, contrasts pieces of highly polished and darkly patinated sterling silver arrayed on a table of exotic hardwood with flanking jewelry-boxlike hinge-lidded compartments for the individual pieces. The two open box shaped sections of tall, slender rods supporting this particular table, though not designed by Tanning colleague, sculptor Xenia Cage, were perhaps inspired by the 1944 *Chess Table* that Ms. Cage designed for Max Ernst's classic 1944 *Chess Set*.

The parchment-laminated board of the 1926 table is exceeded in finish by this 1962 version with its enameled metal inlaid board ringed by a Dada-nonsensical French poem describing the chess pieces composed by the artist. Here we see that the strictly geometric cones, cubes and sphere forms of his 1926 design have, with four decades of design development and experimentation, been highly refined to forms that are readily recognizable while being pleasing to the eye and to the touch – goals the artist repeatedly discussed in letters to Ernst and Tanning's chess mates and colleagues, Marcel Duchamp and gallerist Julien Levy.

An inveterate experimenter, Man Ray offered these same chess set forms and table design in a second, less exclusive edition of 50, in polished and patinated bronze and available with tables of a variety of light and dark hardwoods and inlaid boards of different enameled color combinations.

Larry List
©2009



MAX ERNST (b. 1891 – d. 1976)

One Moon, Two Hemispheres, 1963

Oil on canvas

25 ¾ x 21 in. / 65.4 x 53.3 cm.

Signed on verso: “Max Ernst One Moon”

Collection of Dorothea Tanning

EXHIBITED

Max Ernst: Sunset and Twilight (The Post War Years). The Elkon Gallery, New York, 1989-90

LITERATURE

Russell, John. *Max Ernst: Life and Work*. New York: Harry N. Abrams, Inc., 1967, ill p. 35
(b&w).

Max Ernst: Sunset and Twilight (The Post War Years). The Elkon Gallery, New York, 1989-90,
cat. no. 7, ill (color).

Spies, Werner and Sigrid Metken. *Max Ernst: Oeuvre-Katalog, Werke 1954-1063*. Cologne:
Menil Foundation, 1998, cat. no. 3688, ill. p. 331.



HANS (JEAN) ARP (b. 1886 – d. 1966)

Geisticulant, 1964

Gilded bronze

Number 3 from an Edition of 5

16 x 14 ½ x 15 in. / 40.6 x 36.8 x 38.1 cm.

PROVENANCE

Madame Arp

Sidney Janis Gallery, New York

Private Collection, New York

EXHIBITED

Exhibition of Sculpture in Marble, Bronze & Wood Relief by Jean Arp. Sidney Janis Gallery, New York, 1980

LITERATURE

Trier, Eduard. *Jean Arp Sculpture His Last Ten Years*. New York: Harry N. Abrams, Inc., 1968, p. 126, pl. 329.

Exhibition of Sculpture in Marble, Bronze & Wood Relief by Jean Arp. New York: Sidney Janis Gallery, 1980, cat. no. 36.



MARCEL DUCHAMP (b. 1887 – d. 1968)

The Chess Players, 1965

Etching printed in black on handmade paper

Number 14 from an Edition of 50

Image size: 17 x 22 1/2 in. / 43.2 x 57.1 cm.

Paper size: 19 11/16 x 25 9/16 in. / 50 x 65 cm.

Inscribed lower right, in pencil: “Marcel Duchamp 1965”;

Inscribed lower right: “pour Dorothea Tanning Marcel Duchamp”

NOTES

In the spring of 1965, Duchamp was asked if he could help to raise money for the American Chess Foundation, a professional organization of chess players to which he had belonged and long supported. He came up with the idea of inviting a select number of artists to contribute works to the theme of chess for a benefit exhibition to be held at the Cordier & Ekstrom Gallery in the spring of the following year. In order to encourage participation, he prepared a special limited edition etching, *The Chess Players* (the image of his brothers playing chess that was based on a charcoal drawing made in 1911), which he planned to give as a gift to all participants. In May of 1965, at the beginning of his annual trip to Europe, Duchamp arranged for the etching to be pulled in an edition of 50 copies (plus 10 proofs) at the printmaking atelier of Stanley William Hayter in Paris. More people participated in this project than Duchamp anticipated, so later in the year, he produced another edition of this etching in 30 signed and numbered prints.

PROVENANCE

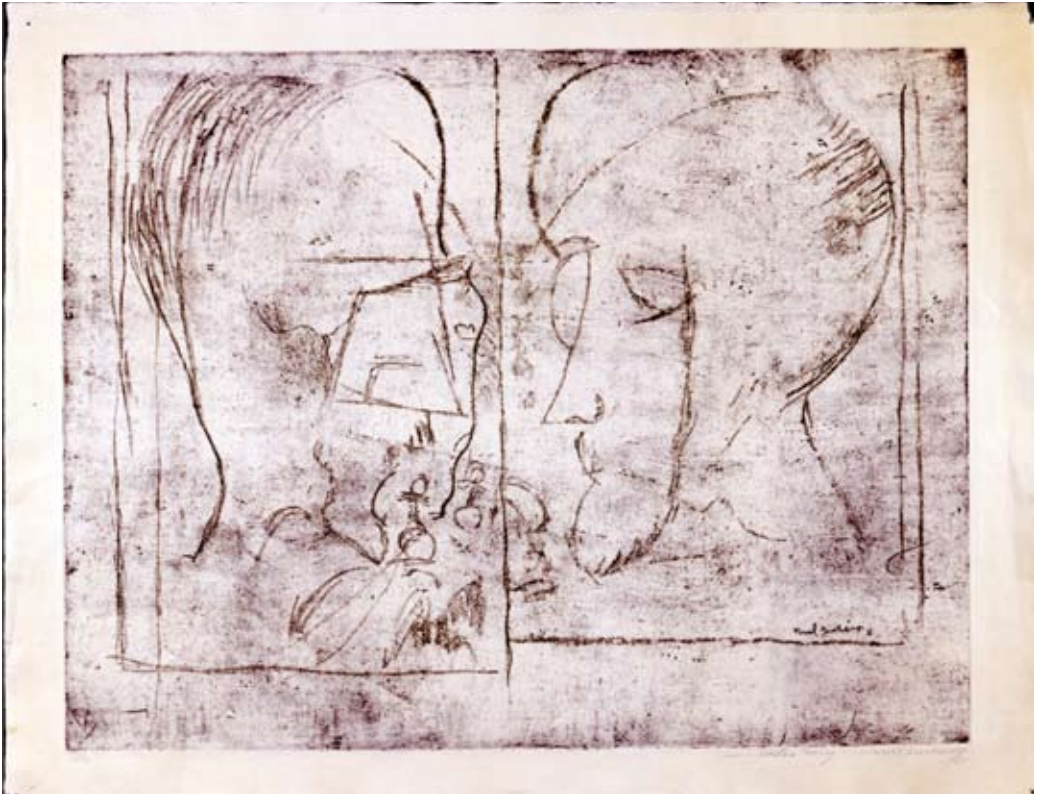
Gift from the Artist

Dorothea Tanning

LITERATURE

Naumann, Francis M. *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*. New York: Harry N. Abrams, Inc., 1999, p. 260, cat. no. 9.6.

Schwarz, Arturo. *The Complete Works of Marcel Duchamp*. New York: Delano Greenidge Editions, 2000, p. 852, cat. no. 621.



JOAN MIRO (b. 1893 – d. 1983)

Untitled, 1967

Pencil, crayon, and ink on paper

15 x 11 in. / 38.1 x 27.9 cm.

Signed and dated: “pour Dorothea and Max , Pour coeur Miro 29/IV/67”

Collection of Dorothea Tanning

“One late afternoon, we were gathered in our Paris apartment, rue de Lille: Miro, wife Pilar, Max Ernst, and me. It was the day after the opening of his new exhibition at Galerie Maeght, where an eight-page magazine, Derriere le Miroir, was published for each show. At a break in the conversation I showed Miro my copy from the opening. A black-and-white illustration made from a Miro drawing was on the cover. ‘Dear Miro, would you sign this for me?’ His face beamed. ‘Mais oui.’ He jumped up. ‘Do you have some colored crayons?’ And would you believe it? I found only two scraggly wax pencils, red and blue. But Miro closeted himself in the next room, and remained there during the rest of the visit. When he came out with the page, he had not only signed it, he had transformed his black-and-white drawing into a glowing picture in three colors.”⁸



DOROTHEA TANNING (b. 1910)

Myself as Never, 1969-2008

(formerly *Le Peche (Sin)*, 1969 reworked 2008)

Fabric, wool, cardboard, sawdust and lead

24 x 44 x 10 ¾ in. / 60.1 x 111.8 x 27.3 cm.

Collection of the Artist

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JOSEPH CORNELL (b. 1903 – d. 1972)

The Storm That Never Came, 1971

Collage, unique

11 15/16 x 9 in. / 30.3 x 22.9 cm.

PROVENANCE

The Estate of Joseph Cornell



JOAN MIRO (b. 1893 – d. 1983)

Poème pour Dorothea, 23/I/74

Ink and pencil on paper

24 ¾ x 16 in. / 62.9 x 40.6 cm.

Signed and dated: “Miró 23/I/74”

Collection of Dorothea Tanning

L I T E R A T U R E

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Les airways
DE VOIE
LIBÈRE ENT
Dorothea A. Jour
qui a apporté nos
bouquet * d'
ETIHELLES
Miró
23 I 74.
23 74.
III

DOROTHEA TANNING (b. 1910)

Still in the Studio, 1977

Oil on canvas

50 7/8 x 38 in. / 129.2 x 96.5 cm.

Signed lower right: "Dorothea Tanning"

Collection of the Artist

EXHIBITED

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Dorothea Tanning: Still in the Studio. Boston University Art Gallery, Boston, 1999

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"June. Still in the studio. Everything is there at the bottom of my crazy brain. Everything. But it's stone-heavy and will not rise... I went on painting, numbly, doggedly, somberly. something that when it was finished I called Still in the Studio. But it was as if the paints had curdled in their tubes. Colors that I had so loved stubbornly eluded by brushes in this brokenhearted work that turned out to be a kind of farewell to Paris and to France." ⁹



DOROTHEA TANNING (b. 1910)

Notes for an Apocalypse, 1978

Oil on canvas

50 x 62 in. / 127 x 157.5 cm.

Signed and dated lower right: "Dorothea Tanning '78"

Collection of the Artist

EXHIBITED

Dorothea Tanning: 10 Recent Paintings and a Biography. Gimpel-Weitzenhoffer Gallery, New York, 1979

Eleven Paintings by Dorothea Tanning. Kent Fine Art, Inc., New York, 1988

Dorothea Tanning: Om Konst Kunde Tala (If Art Could Talk). Malmö Konsthall, Sweden, 1993

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MERCE CUNNINGHAM (b. 1919 - d. 2009)

Untitled (Mosquito #13), 1990

Black pen on paper

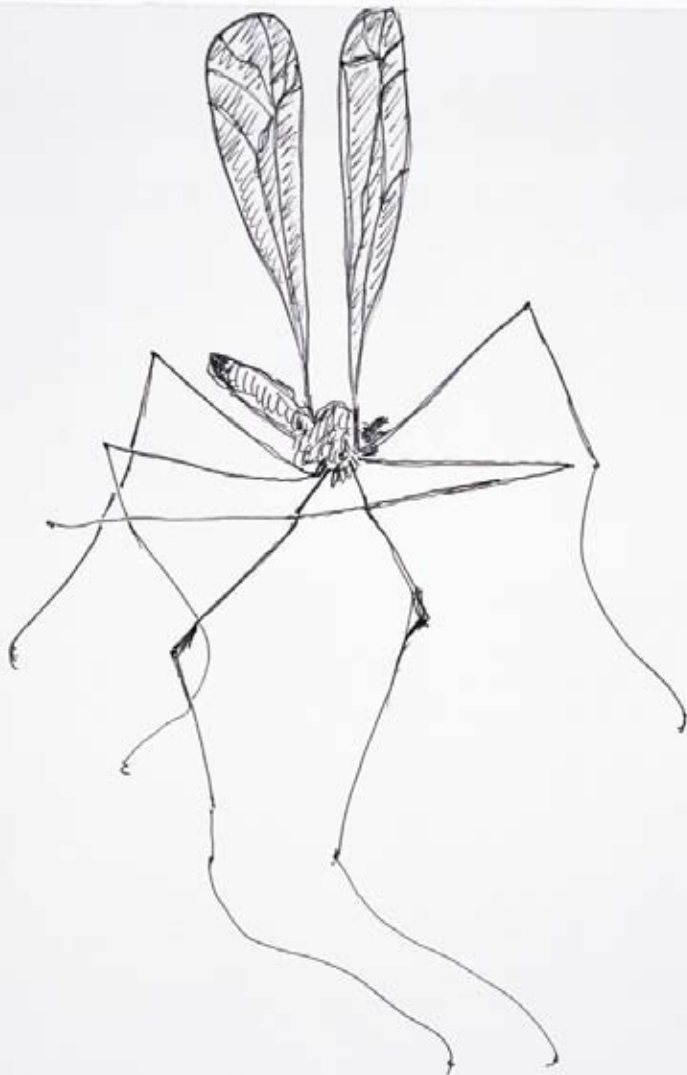
11 x 8 1/2 in. / 27.9 x 21.6 cm.

Signed lower right: "Merce Cunningham"

Private Collection, New York

L I T E R A T U R E

Vaughan, David. *Merce Cunningham: Other Animals*. New York: Aperture Press, 2005.



More Cunningham

Excerpts by the artist are footnoted as follows:

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ISBN 0-8101-2085-2, p. 86
2. Ibid, p. 86
3. Ibid, p. 91-92
4. Ibid, p. 145
5. Ibid, p. 90
6. Ibid, p. 177
7. Ibid, p. 229 - 230
8. Ibid, 184-185
9. Ibid, p. 297-298

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I like the work of Dorothea Tanning because the domain of the marvelous is her native country; because in her audacious enterprise to paint an intimate and dramatized biography of the universe, the tumults of the child's soul, the mysteries of love and the whole monstrosity which envelopes the ages of reason, she finds her new, spontaneous and persuasive means of figuration. I admire her courage in taking a precise and difficult position amid the general confusion of ideas which characterizes the artistic situation of our time. She recognizes the inadequacy of academic exercises to which masses of so-called artists devote themselves in the too-comfortable monasteries of the abstract, with its easy and vague nebulae. And she refuses to take the vow of obedience to the exigencies of an orthodox surrealism.

Precision is her mystery. Thus she acquired the faculty of leading us with the surety of the somnambulist through the real world as well as through the imagined world. Because in her work the flames of the earth burn with a quiet, continuous and smiling passion, one can give to it a dominant place among the most authentic, most unfettered expressions of surrealism.

MAX ERNST

Julien Levy Gallery

1944

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