



Lawrence Fine Art: Summer 2024

*In Focus : Hamptons Fine Art Fair*

Gallerist's note:

Welcome to the Hamptons Fine Art Fair edition of our catalogue. We will be exhibiting this year July 11-14 at the Hamptons Fine Art Fair, located at the Southampton Fairgrounds, booth 209. Enclosed is a sampling of the works we will be showing. Hope to see you there.

Howard Shapiro  
Lawrence Fine Art

Front Cover Illustration:  
Amaranth Ehrenhalt, *Garlands*, 2005, acrylic on canvas, 59 x 98 in.

Back cover illustration:  
Gandy Brodie, *Giotto's Campanile*, 1953, pastel on paper, 20 x 15 in.

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## Amaranth Ehrenhalt (1928-2021)

American artist Amaranth Ehrenhalt, is one of the original "Women of Abstract Expressionism." Ehrenhalt and her work have caught a breeze recently, with inclusion in exhibitions in Vienna, London, France and upcoming in Tokyo. Ehrenhalt's work appears in a new book on Women of Abstract Expressionism from the Levett Collection titled *Abstract Expressionists: The Women*. Her work and career were reviewed recently on artnet.

Amaranth Ehrenhalt was a multifaceted artist best known for her paintings. She was part of the second generation of Abstract Expressionists, working first in New York in the early 1950s, and then in Paris for much of the rest of her career. Never afraid to experiment, Ehrenhalt's work may best be described as bold, even aggressive, in execution, composition and color.

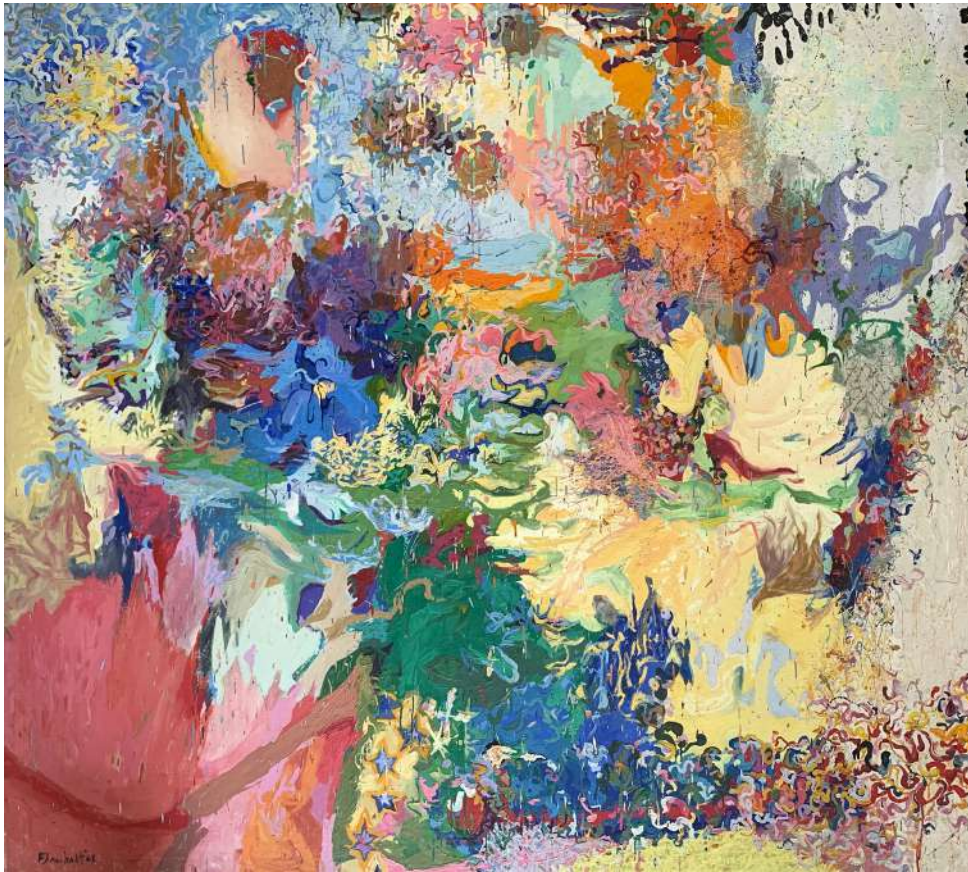
Ehrenhalt liked to push the envelope artistically speaking and she wasn't afraid. Sometimes it worked--and when it did, it was a wonder--and sometimes it didn't. Ehrenhalt moved to Paris early in her career and settled there as an expatriate artist for the next forty-odd years. Le Select Cafe was the place where artists and cognoscenti met. There Ehrenhalt met Beauford Delaney and Yves Klein (for whom she bought baby clothes when he couldn't afford them), among others. Sonia Delaunay bought her painting materials when she had no money. There she befriended Giacometti. And there she exhibited with, among others, Joan Mitchell, Sam Francis, Shirley Jaffe and Norman Bluhm, most recently in 2017 at the Mona Bismarck Foundation in Paris as part of its "American Artists in Paris" exhibition. She was included in the Denver Art Museum's exhibition "Women of Abstract Expressionism" the year after. Like Carmen Herrera, she seemed to catch a wind late in life. She was included in five exhibitions in her 90s.



Amaranth Ehrenhalt, *Vector*, 1959

Oil on canvas, 51 x 77 in.





Amaranth Ehrenhalt, *This is a Round Paragraph*, 1963  
Oil on canvas, 85 x 91 in.

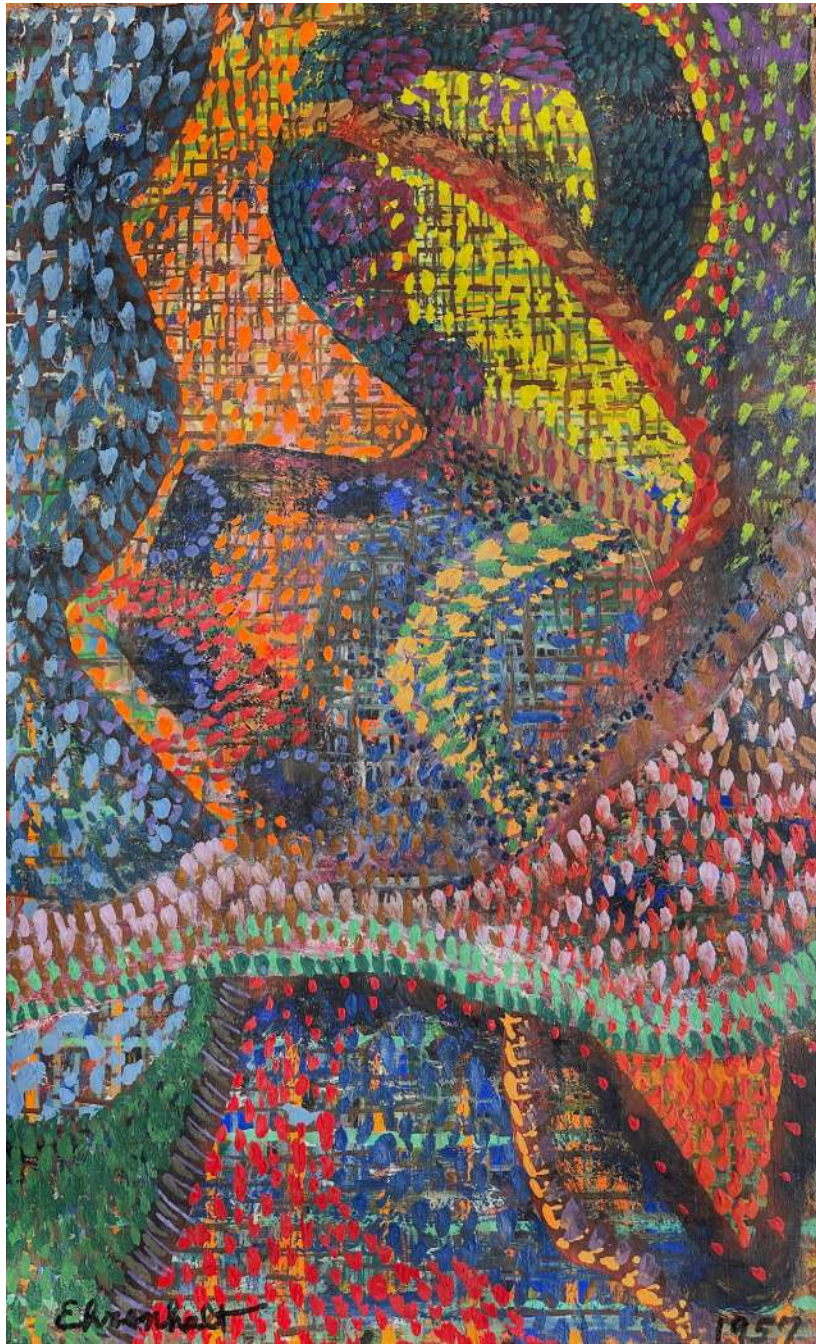
Like many female artists of the period, Ehrenhalt was taken less seriously because she was a woman. This story, which she liked to tell, illustrated that fact:

"Completed in 1961, her work *Jump In and Move Around* was shown at an exhibition in Paris in 1962 along with the work of several other artists. The work was signed "Ehrenhalt." John Ashbery, the critic for the International Herald Tribune, reviewed the show and wrote the following: "A key figure among these 31 artists from 14 countries might be the American Ehrenhalt. [*Jump In and Move Around* is] both an example of New York School abstraction (lush colors, fluent brushwork, bustling composition) and an attempt at a new, possibly eerie, form of figuration."

Several weeks later, Ehrenhalt met Ashbery and thanked him for his review. At first, Ashbery could not remember the review, but when she reminded him of the piece, he had this to say: "I never would have reviewed your painting if I had known you were a woman!"

That work is now in a French museum collection.





Amaranth Ehrenhalt, *Pont*, 1957  
Oil on canvas, 21.5 x 13 in.

## Mary Abbott (1921-2019)



Mary Abbot, *Savana*, 1988, pastel on paper, 36 x 22.5 in.

Mary Abbott was an American artist, known as a member of the New York School of abstract expressionists in the late 1940s and 1950s. Abbott painted bold, colorful works, often inspired by nature or music, and traveled in the same circles as Jackson Pollock, Willem de Kooning and other artists who were redefining painting in the years after World War II. De Kooning in particular, 17 years her senior, became a friend, lover and protector, including from some of the other male artists.

Mary Abbott was an early participant in the development of Abstract Expressionism," said Gwen Chanzit, curator of the 2016 Denver Art Museum exhibition "Women of Abstract Expressionism," which included works by Ms. Abbott, "but like other women painters, she was mostly left out of historical accounts of this male-dominated movement. Only now are the women of Abstract Expressionism beginning to be recognized for their contributions."



## Gandy Brodie (1924-1975)

An artist whose work was simultaneously figurative and abstract, Brodie (1924-1975) was praised as "one of the best painters of his generation" by art historian, Meyer Schapiro. During his lifetime, Schapiro, Leo Steinberg, Robert Rosenblum, Elaine de Kooning and Dore Ashton championed Brodie, but, in the years since his death, his work has faded from view, never gaining the recognition many feel he deserves. Perhaps the very reason why his work has been neglected for many years might now be why we should be looking at it more closely.

Frank Stella is famously supposed to have said: "What you see is what you see." Brodie's images, in contrast, are not easily consumable. They require thought. They reveal themselves slowly, as image emerges from paint and subject matter merges with paint. Brodie's paintings are material in every sense of the word. He employs thick impasto; the surfaces are rough and pitted like an old brick wall.

At the heart of Brodie's worldview is a profound understanding of neglect and solitariness — his subjects include a lone gull, an astronaut floating in space, a flowerpot of red gladiolas, a bird's nest, a thin bare tree growing on a street, a fallen tree and a tenement as solid and flat as a gravestone. In his best works, Brodie was able to coax an image right up to edge of the abyss of sentimentality and not let it fall in.

Gandy Brodie's thickly painted works offer almost no way in for the viewer. That is because they are not depictions of but meditations on. One critic said of his depiction of a birch tree that it was "about the birchiness" of it. There is a sense of alienation and of coolness to his work—and in this he is like Lucien Freud. Brodie is standing back from it all, observing. "Intrusion of Light", pictured here, is an example. The strong white light shining on a single flower in a room renders the single flower almost devoid of color. Its loneliness is strange to us—not how we generally think of flowers, but it is through these devices that we can see the flower as it is and not how we want it to be

Brodie's paintings and drawings can be found in Museum collections including the Hirshhorn Museum and Sculpture Garden, the Metropolitan Museum of Art, the Neuberger Museum of Art, and The Phillips Collection.



Gandy Brodie, *Intrusion of Light*, c. 1955, oil on board, c. 1955, 37.75 x 39.75 in.



Gandy Brodie, *Florentine Wall with Trees*, c. 1957, gouache on paper, 26.75 x 37.75 in.

## Paul Jenkins (1923-2012)

Jenkins (1923-2012) was known for his unorthodox approach to paint application. He employed controlled paint-pouring and canvas manipulation to create gem-like veils of transparent and translucent color. Jenkins held a lifelong fascination with Eastern religions and philosophy, and the study of the I Ching, along with the writings of Carl Jung prompted his turn toward introspective reflection and mysticism which dominated his artistic aesthetic as well as his personal life.

He began his studies in 1948 at the Art Students League of New York. It was there that he met the painters Morris Kantor and Mark Rothko. He studied under Yasuo Kuniyoshi, who encouraged him to "delve deeply into colour". In New York, Paul Jenkins was a regular visitor to the Frick Museum, where he admired the works of Francisco de Goya, Rembrandt, William Turner, Georges de la Tour and Johannes Vermeer, and from whom he learned about the importance of light. He would also be influenced by Pollock, De Kooning and the Japanese Gutai painters.

Beginning from 1960, Jenkins preceded his titles with the word "phenomena." His paintings are indeed phenomena – something that is impressive and extraordinary. In a 2009 review of his work, Roberta Smith described his paintings as "too beautiful for their own good."

His works are in more than 85 museum collections, including the Centre Pompidou, the Corcoran, the Hirshhorn, MOMA, the Guggenheim and the Whitney, among others.



Paul Jenkins  
*Phenomena Sound to Rise*  
1969  
Acrylic on canvas  
39 x 39 in.

## Howard Schatz (b. 1940)



Howard Schatz, *Body Knots #256*, 2000, Archival Pigment Print  
#17 of 24, 48 x 42 in.

Howard Schatz gave up a career as a retinal surgeon and a clinical professor to follow his passion for photography. Schatz first established a following in the 1990s with two collections of underwater photography, *Water Dance* and *Pool Light*. He has since gone on to photograph dancers, athletes, actors, the homeless, flowers, circus performers and design and execute his own compositions. His work often straddles the blurry line between fashion and art and makes the argument for fashion photography as art.





Melville Price, *Untitled*, 1959, oil and newspaper on paper mounted to masonite, 35 x 42 in.



Melville Price, *Untitled Biomorph*, 1944  
Oil on canvas, 41 x 30 in.

## Melville Price (1920-1970)

The history of the New York School painters is still being written, but Price earned a well-deserved place from the beginning. Price was one of the youngest of the first generation Abstract Expressionist circle of painters working in New York after WWII. He was the youngest to exhibit at the seminal 9th Street Show in 1951.

Price's earliest work was biomorphic or surrealist in nature, influenced by the automatism of Andre Breton and his school. By 1946, his work began to move away from this style to an all-over, decentralized style which became the "Maze" works and ultimately Abstract Expressionist works which saw their culmination in the "Black Warrior" series.

When the "Club" was started, Price was invited to join and forged close relationships with other members of the New York School including Fritz Bultman, Giorgio Cavallon, Weldon Kees, Bradley Walker Tomlin, Robert Motherwell, Milton Resnick and Conrad Marca-Relli. He was close friends with Franz Kline throughout his life.

Price died young, at 50 in 1970. After his death Price was honored with retrospective exhibitions at the University of Alabama, the Speed Museum and the Corcoran Gallery. He is represented in numerous private and public collections including the Art Institute of Chicago, the Corcoran Museum of Art, the Los Angeles Museum County Museum of Art and the Milwaukee Art Museum.



## Jane Wilson (1924-2015)

## John Little (1907-1984)



John Little, *Inside and Outside*, 1958, oil on canvas, 49 x 126 in.

Little is best known for gestural works filled with boldly explosive colors that reflect the influences of his teacher Hans Hofmann and for his involvement in the Abstract Expressionist movement in East Hampton, where he moved in 1951 at the urging of his friends Jackson Pollock and Lee Krasner. In East Hampton Little congregated with Pollock, Krasner, and the other artists who were the leading innovators in the New York School. Indeed, Little and Pollock exhibited together at Guild Hall in East Hampton in 1955.

In 1957 Little helped found the Signa Gallery along with Alfonso Ossorio. It was an important outpost in East Hampton for the growing New York art scene and host to many influential exhibitions.

Wilson's (1924-2015) best-known works were landscapes that occupied a niche nestled between representation and abstraction. She is known especially for her later work, much of which is devoted to exploring the relationship among land, sea and sky and was inspired by the natural environment on the East End of Long Island, where she and her husband, the writer and photographer John Gruen bought a house in 1960. She was good friends with Jane Freilicher and together they were called "the two Janes."

Jane Wilson's paintings are in the collections of the Art Institute of Chicago, IL; Brooklyn Museum, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Metropolitan Museum of Art, NY; Museum of Modern Art, NY; Nelson-Atkins Museum, Kansas City, MO; Pennsylvania Academy of the Fine Arts, PA; San Francisco Museum of Modern Art, CA; Smithsonian American Art Museum, Washington, D.C.; and the Whitney Museum of American Art, NY, as well as other museums throughout the country.



Jane Wilson, *Alice's Garden*, 1961, oil on canvas, 50 x 60 in.

## Dan Christensen (1942-2007)

## Gene Davis (1920-1985)

In the 1960s, art critics identified Davis (1920-1985) as a leader of the Washington Color School, a loosely connected group of Washington painters who created abstract compositions in acrylic colors on unprimed canvas. Their work exemplified what the critic Barbara Rose defined as the 'primacy of color' in abstract painting.

Despite their calculated appearance, Davis's stripe works were not based on conscious use of theories or formulas. Davis often compared himself to a jazz musician who plays by ear, describing his approach to painting as 'playing by eye.'



Gene Davis, *Treasure Island*, 1980, oil on linen, 47.5 x 67.75 in.



Dan Christensen, *Malinke*, 1979, Acrylic on canvas, 38 x 41 in.

Among America's leading abstract artists, Dan Christensen (1942-2007) was devoted over the course of forty years to exploring the limits, range, and possibilities of paint and pictorial form. Although his art belongs within the category defined by the influential art critic Clement Greenberg as Color Field or Post-Painterly Abstraction, he both carried on the legacy of this approach while stepping outside of it, through drawing from a wide variety of Modernist sources, using many idiosyncratic techniques, and employing methods more commonly associated with the action painting techniques of Abstract Expressionism. The result is a distinctive body of artwork that is original, surprising, and filled with joy, exuberance, and pleasure in the act of painting.



Andre Brasilier (b. 1929)



Andre Brasilier, *Paysage d'Anjou*, 1979, oil on canvas, 21.25 x 29 in.  
The work will be included in the upcoming catalogue raisonne  
of the artist's work

*“One could say that Brasilier has a very personal way of being non-figurative within figuration.” - French art critic Bernard de Montgolfier*

Andre Brasilier (b. 1929) is a French painter and printmaker whose work is typified by a breezy lyricism, wherein real-life subjects are transposed into dreamlike settings. Brasilier's images portray a peaceful world, with delicate compositional and color harmonies bathed in soft, cool light. Andre Brasilier takes significant aesthetic and philosophical inspiration from Japanese prints, with his paintings often featuring pastoral scenes, musical instruments, the sea, women, and horses. Set against the most simplistic and romantic backgrounds, Andre Brasilier transports us easily into surreal landscapes, which lighten the soul with dreamy infusions of figures set in the simplicity of colors, shape, and form. In an intimate communion with nature, he draws his inspiration from its language, sounds, and colors, thus revealing the natural beauty of our surroundings.

*“Horses are a superb creation. They're charged with symbolism, strength, dynamism, beauty. They're a source of inspiration.” - Andre Brasilier*

## Felrath Hines (1913-1993)



Felrath Hines  
*Untitled*, c. 1989  
Pastel  
19.25 x 20.25 in.

The story of the post-WWII American art world is today being rewritten to include the contributions of women and artists of color. One of these artists is Felrath Hines (1913-1993). Born at a time when segregation--including in the art world--was the norm, Hines was a noted artist and conservator. The New York art world was small when he arrived there in the early 1960s, especially for African American artists, who were routinely marginalized by prestigious galleries and museums. Hines's fellow artist Romare Bearden invited him to join as a founding member of Spiral, a group of African American visual artists who initially met in response to the civil rights movement in the early 1960s. The group included Norman Lewis, Richard Mayhew and Hale Woodruff, among others.

Yet, Hines refused to be pigeon-holed by race. He eschewed the title of "black" artist. Indeed, in 1971, he declined an invitation from the Whitney Museum of American Art to participate in the groundbreaking exhibition, *Contemporary Black Artists in America*, citing a desire to be exhibited with artists of all backgrounds.

Hines was a colorist above all else. His work was primarily abstract. One critic wrote: "Hines balanced a universal, almost Platonic, language of reduction with an insistence on the primacy of individual expression -- and for Hines, it was abstract by necessity." Hines knew and was true to his premise that "each person paints out of the life he lives."

## Ray Parker (1922-1990)

Parker belonged to the generation of painters that set out to react against Abstract Expressionism yet also to build upon it--what the art critic Clement Greenberg called "post-painterly abstraction." A noted jazz player, he aimed for abstractions that would be rigorous yet relaxed, ambitious yet with an airiness and ease.

After his early success with paintings of color seeming to float in space, he switched direction and started looking at Arp and Matisse with a new, fresh eye. He started making what he called his "free paintings," of which this work is an example. They have a lyricism usually associated with Matisse's cutouts of the forties, or Stuart Davis's high-keyed color abstractions. Along with artists like Jack Youngerman and George Sugarman, Parker got what was great in Matisse and Davis, and like any good player, he took the idea into the studio and didn't come out until he made something new and personal. His work can be found in the collections of the Whitney, the Guggenheim, LACMA and the Albright Knox Museum, among others.



Ray Parker  
*Untitled*, 1970  
Acrylic on canvas  
95 x 118.75 in.



