

WOMEN ARTISTS  
SELECTIONS | 2020



HIRSCHL & ADLER

## AN INTRODUCTION

Even before our 1971 monographic exhibition of the work of Jane Peterson—an artist who by that time had been woefully forgotten and underappreciated by the art world—Hirschl & Adler had long been a champion of women artists of the highest caliber. The major criterion for inclusion at the gallery has always been a very simple one: a work of art needs to be aesthetically superlative in both nature and quality. As long as a work of art meets this goal, the artist's race or gender has never precluded us from handling it. While an artist's origin certainly informs our appreciation of their work, it should never be something that works against them. Ultimately, in our mind, a work of art stands *by itself*.

As we come to the end of Women's History Month in the year 2020, we are very pleased that many others are joining us in celebrating these extraordinary artists who for centuries have been battling unfair societal leanings. We hope that this e-catalogue of selected works by our best female painters and sculptors, spanning the 19th to the 21st centuries, stands as indisputable evidence of their prodigious merits and abilities.

We look forward to welcoming you to Hirschl & Adler Galleries and Hirschl & Adler Modern in the landmark Fuller Building on East 57th Street.

Scholarly commentaries written by our research department are available for almost every work in this catalogue.

To request a commentary or to make further inquiry, please contact:

[Gallery@HirschlAndAdler.com](mailto:Gallery@HirschlAndAdler.com) | [Modern@HirschlAndAdler.com](mailto:Modern@HirschlAndAdler.com)

212.535.8810

*The items in this catalogue are available for purchase. All works are offered subject to prior sale.*

# HONORÉ DESMOND SHARRER

(1920–2009)



## *Nursery Rhyme*, 1971

Oil on canvas, 50 5/8 x 90 1/2 in.

Signed (at upper left): Sharrer

RECORDED: Anastasia Kinigopoulo, "The Art of Honoré Sharrer," *American Art Review* 29 (January–February 2017), pp. 88, 89 illus. in color, 111

EXHIBITED: Spanierman Gallery, New York, April 18–May 11, 2002, *Honoré Sharrer: Selected Paintings and Drawings*, cover detail, no. 3, pp. 20–21 illus. in color // Columbus Museum of Art, Ohio; The Pennsylvania Academy of the Fine Arts, Philadelphia; Smith College Museum of Art, Northampton, Massachusetts, February 2017–January 2018, *A Dangerous Woman: Subversion and Surrealism in the Art of Honoré Sharrer*, jacket detail, p. 113, pl. 15 illus. in color, p. 168 color photo of artist sitting on a table in front of picture

M 10294D.011

# HONORÉ DESMOND SHARRER

(1920–2009)

In 1949, *Mademoiselle Magazine* named Honoré Sharrer “Woman Artist of the Year,” and the first dozen years of Sharrer’s career promised a successful, high-profile future. But the acclaim faded, done in by a combination of Senator Joseph McCarthy’s wave of repression, by Sharrer’s adherence to figural art in the face of the dominance of abstract expressionism in the 1950s and 1960s, and by the fact that the artist was a woman. Her “rediscovery” after her death, and the recent touring museum exhibition, *A Dangerous Woman: Subversion and Surrealism in the Art of Honoré Sharrer* (Columbus Museum of Art, Columbus, OH; Pennsylvania Academy of Fine Arts, Philadelphia, PA; Smith College Museum of Art, Northampton, MA), are similarly the result of social forces that are now encouraging the reexamination of an under-recognized body of work and of major talents unfairly ignored. [Learn more](#)

Hirschl & Adler is the exclusive representative of  
**The Estate of Honoré Sharrer**  
*Catalogue of works available upon request*



*Amazing Grace*, 1989

Oil on canvas, 20 x 17 in.  
Signed (at lower right): Sharrer

EXHIBITED: Columbus Museum of Art, Ohio, The Pennsylvania Academy of the Fine Arts, Philadelphia; Smith College Museum of Art, Northampton, Massachusetts, February 2017–January 2018, *A Dangerous Woman: Subversion and Surrealism in the Art of Honoré Sharrer*, pl. 33, p. 131 illus. in color // Hirschl & Adler Modern, New York, *Honoré Sharrer: Claws Sheathed in Velvet*, pp. 8, 9 illus. in color, no. 17

M 10361D



*Afternoon of a Satyr, 1989*

Oil on canvas, 20 x 19 7/8 in.  
Signed (at lower right): Sharrer

EXHIBITED: Spanierman Gallery, New York, April 18–May 11, 2002, *Honoré Sharrer: Selected Paintings and Drawings*, no. 9, p. 27 illus. in color // Columbus Museum of Art, Ohio, The Pennsylvania Academy of the Fine Arts, Philadelphia; Smith College Museum of Art, Northampton, Massachusetts, February 2017–January 2018, *A Dangerous Woman: Subversion and Surrealism in the Art of Honoré Sharrer*, plate 32, p. 130 illus. in color // Hirschl & Adler Modern, New York, *Honoré Sharrer: Claws Sheathed in Velvet*, pp. 14 illus. in color, 15, no. 16

M 10294D.006



Lilly M. Jones  
Oct

# LILLY MARTIN SPENCER

(1822–1902)

(Previous page)

*Still Life with Apples*, 1891

Oil on canvas, 28 1/4 x 18 in.  
Signed and dated (at lower left):  
Lilly M. Spencer / Oct. / 1891

APG 8892.001

A national treasure who fits well into the legacy of self-taught and self-made American artists, Spencer was one of the most popular American painters of her time, known across the country for her warm-hearted genre scenes depicting domestic life. Born in England, her parents emigrated to the United States when she was 8, ultimately settling in Marietta, Ohio, where she became a local sensation. The self-taught teenage artist would draw likenesses on the walls of their farmhouse that were so realistic her neighbors would flock to the home to see them.

With only her unwavering diligence and natural abilities to fall back on, Spencer was able to create a major career for herself as an artist, providing for her husband and 13 children, seven of whom lived into maturity. Although she did train with some local Cincinnati artists, it is clear that her art was less indebted to formal training than to an innate understanding of the natural world, and an uncanny ability to express it on canvas.

This pair of remarkable still-life paintings attests to her enormous talent at rendering, as well as her unflinching, positive outlook. The overwhelming effect is one of abundance and ripeness, of nature in its prime.

*Still Life with Peaches*, 1891

Oil on canvas, 28 1/4 x 18 in.  
Signed and dated (at lower left):  
Lilly M. Spencer / Oct. / 1891

APG 8892.002



# CECILIA BEAUX

(1855–1942)

*Mrs. John Frederick Lewis and Her Son, John Frederick Lewis, Jr., 1908*

Oil on canvas, 83 3/4 x 48 3/4 in.  
Signed (at lower left): Cecilia Beaux

RECORDED: Leila Mechlin, “The Art of Cecilia Beaux,” *International Studio* 41 (July 1910), p. viii illus. // Cecilia Beaux, *Background with Figures* (Boston: Houghton Mifflin, 1930), p. 226 // “The Fifth Annual Exhibition of Selected Paintings by American Artists,” *Academy Notes* 5 (July 1910), p. 8 // *The Paintings and Drawings of Cecilia Beaux* (Philadelphia: Pennsylvania Academy of the Fine Arts, 1955), p. 76 // *Cecilia Beaux: Portrait of An Artist*, exhib. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1974), pp. 30, 106

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, January 31–March 14, 1909, *104th Annual Exhibition*, no. 470 (as “Mother and Son”) // The Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, New York, *Fifth Annual Exhibition of Selected Paintings by American Artists*, May 11–September 1, 1910, pp. 11 illus., 12 no. 9 // Woodmere Art Museum, Philadelphia, Pennsylvania, February 4–May 21, 2017, *A More Perfect Union? Power, Sex, and Race in the Representation of Couples*, pp. 18, 19 illus. in color, 50

EX COLL.: the artist, 1908; to Mr. and Mrs. John Frederick Lewis, Philadelphia, 1908; to John Frederick Lewis, Jr., [1937?], and by descent in the family; to private collection, Malvern, Pennsylvania

APG 8933

A self-proclaimed “perfectionist who came of a family of perfectionists,” Cecilia Beaux became one of the preeminent portrait painters of her time, her fluent brushwork and harmonious color schemes propelling her to the top of the field, outpacing all but a few of her male counterparts. The first full-time female faculty member hired by the Pennsylvania Academy of the Fine Arts, Beaux was a consummate artist, turning down a marriage proposal to pursue her career. Following her death, she was hailed not only as a major artist, but as one of the “nation’s greatest women,” remembered as a discerning portraitist who “refused to let fabulous offers sway her” if she found her subjects, and their attributes, uninteresting.







**HARRIETTE G. MILLER**  
(1892–1971)

*Democracy*, 1927

Plaster, shellacked,  
19 1/2 in. high x 24 1/4 in. wide x  
6 in. deep  
Signed, dated, and inscribed (on the  
base): HARRIETTE G. MILLER / © 1927

APG 7108.29

**KAY SAGE**

(1898–1963)

*With Egg*, 1961–62

Mixed media construction,  
17 3/4 in. high x 12 1/4 in. wide x 3 1/4 in. deep

RECORDED: Stephen Robeson Miller, "Kay Sage  
(1898–1963): Catalogue Raisonné" (unpub. ms., 1983,  
Archives of American Art), no. 213 illus.

EX COLL.: the artist; to her estate, until 1965; by gift to  
the Mattatuck Museum, Waterbury, Connecticut, until  
the present

APG 20553D.005





## VANESSA BELL

(1879–1961)

*Still Life of Flowers*, about 1945

Oil on canvas, 20 x 16 in.  
Signed (at lower right): VBell

EXHIBITED: Davis & Long, New York,  
April 18–May 24, 1980, *Vanessa Bell*

HA 14208D

One of the most progressive-minded artists of her generation, Vanessa Bell played a key role in the history of English Modernism. A guiding light behind the legendary Bloomsbury Group, her international outlook and liberal views about art helped pave the way for the development of Post-Impressionism in Britain during the 1910s. Known for her aesthetic versatility, Bell's creative pursuits also included the applied arts, a field in which, as a member of the Omega Workshops, she produced some of the most innovative designs of her day.



**RUTH RAY**  
(1919–1977)

“All [her] compositions are initiated in her mind, and all natural objects are distilled to her use and subordinated to her picture plan... she paints directly from her mental screen, without models, thus assuring originality. This method requires an ever-inquiring mind and eye, a retentive memory, and consummate draftsmanship. Miss Ray possess all three.”

—Frederick Whitaker,  
*American Artist* 21, April 1957.

*Venus de Milo*, 1963

Oil on canvas, 40 x 30 in.  
Signed and dated (at lower right):  
Ruth Ray 1963

APG 8910

*Other works available*

*The Portal*, 1945

Oil on canvas, 17 1/8 x 14 1/8 in.  
Signed and dated (at lower right):  
Ruth Ray 1945

APG 8870

A Magic Realist who successfully juggled the demands of family life with her career as an artist, Ruth Ray created fantastical images that demonstrated her “almost psychic insight into the essence of people and things.” Exhibited at leading venues in New York City from the mid-1940s until the mid-1970s, Ray’s figure compositions, horse subjects, and idealistic landscapes were lauded for their technical expertise and visionary qualities.



# ELIZABETH TURK

(B. 1961)



*Script: Column 9, 2018*

Marble,  
56 1/2 in. high x 10 in. wide x  
10 in. deep

M 10063D.217

A recipient of numerous awards, including a MacArthur Foundation Fellowship (2010), a Barnett and Annalee Newman Foundation Fellowship (2010), and a Smithsonian Artist Research Fellowship (2011), Turk is internationally recognized for transforming her signature medium of marble into strikingly intricate objects that defy convention and challenge our preconceptions of what marble can do. Through the use of small electric grinders, dental tools, and files, Turk pushes marble to its limit, creating in each sculpture a provocative tension between the intrinsic strength of the stone and its inherent fragility, while speaking to larger conceptual and spiritual concerns of time, matter, and space.

[Learn more](#)

Hirschl & Adler is the exclusive representative of  
**Elizabeth Turk**

*Catalogue of works available upon request*



*Script: Column #13, 2019*

Marble,  
22 in. high x 12 in. wide x  
12 in. deep

M 10063D.219

*Home 2, 2016*

Marble and Northern  
California Redwood,  
31 in. high x 38 in. wide x  
65 in. deep

M 10063D.213



JANE PETERSON  
(1876-1965)





*Luna Park* [Coney Island], about 1918

Gouache and charcoal on paper, 18 x 24 in.

EXHIBITED: Robert Schoelkopf Gallery, New York, March 19–April 13, 1968, *Jane Peterson: Paintings, 1910–1920*, no. 38 // Wadsworth Atheneum Museum of Art, Hartford, Connecticut, and traveling, 2015–16, *Coney Island: Visions of an American Dreamland, 1861–2008*, pp. 47, 49 plate 22 illus. in color // Mattatuck Museum, Waterbury, Connecticut, and traveling, 2017–18, *Jane Peterson: At Home and Abroad*, pp. 35 illus. in color, 117

RECORDED: J. Jonathan Joseph, *Jane Peterson: An American Artist* (Boston: Privately printed, 1981), p. 93 illus., as “Luna Park No. 2”

APG 18675D

*Other works available*

Extraordinarily talented, driven, and blessed with an artistic fecundity that very few possess, Jane Peterson pursued her career with relentless determination, traveling far away from her humble childhood home in Elgin, Illinois, to become a major cosmopolitan artist. Although she found success as a working artist painting the canals of Venice and the bazaars of Istanbul, at the age of fifty she agreed to a marriage proposal that dramatically changed her life. No longer under pressure to provide for herself, she withdrew into domestic life, turning her attentions to floral still lifes painted within the confines of her home and garden. It should be noted that her output at this time did not waver—just the subject matter she worked with. With her outward activity in the art world thus coming to a halt, she was largely forgotten by the time she died. Despite this, the work she left behind immediately testifies to her enormous gifts and the primary aesthetic objective she always sought to achieve: the assimilation of color and form into a thing of beauty.

Peterson was recently the subject of a traveling museum exhibition, *Jane Peterson: At Home and Abroad* (2017–18), which began at the Mattatuck Museum in Waterbury, Connecticut. An examination of how Peterson’s work provides a vital link between the Impressionist and Expressionist movements in American art, the exhibition then traveled to the Long Island Museum in Stony Brook, New York, the Columbia Museum of Art in South Carolina, and the Hyde Collection in Glens Falls, New York. [Learn more](#)



# JANE PETERSON

(1876–1965)

*Open Air Market, Venice*, about 1910–20

Oil on canvas, 24 x 18 in.

EXHIBITED: Mattatuck Museum, Waterbury, Connecticut, and traveling, 2017–18, *Jane Peterson: At Home and Abroad*, pp. 79 illus. in color, 118

APG 20566D.003



(Previous page):

*The Love Letter*, 1913

Gouache and charcoal on paper, 24 x 18 in.  
Signed, dated, and inscribed (at lower right):  
JANE PETERSON; (on the back): N.Y.C. Club. /  
Phil. W.C. / Travelling Ex. // 14[circled] // The  
Love letter / Arkville 1913

EXHIBITED: (probably) New York Water Color Club, New York, 1913, *24th Annual Exhibition* // Pennsylvania Academy of the Fine Arts, Philadelphia, 1913, *Eleventh Annual Philadelphia Water Color Exhibition*, no. 514 // Mattatuck Museum, Waterbury, Connecticut, and traveling, 2017–18, *Jane Peterson: At Home and Abroad*, pp. 27 illus. in color, 119 as “Reading Letter (Mrs. Murphy in the Garden)”

APG 20566D.002



*Venice*, about 1918–20

Gouache on paper, 17 1/2 x 17 1/2 in.  
Signed (at lower left): JANE PETERSON

APG 8737

LILLA CABOT PERRY  
(1848-1933)

*Study of Flowers*

Oil on canvas, 30 x 24 in.

APG 19433D/2

*Other works available*





*Un Jour de Pluie*, 1896

Oil on canvas, 55 x 29 3/4 in.

Signed, dated and inscribed (at lower right):

L. C. Perry '96

EXHIBITED: (probably) St. Botolph Club, Boston, November 10–27, 1897, *An Exhibition of Paintings by Mrs. T. S. Perry*, no 8 as “A Rainy Day” // (probably) Pennsylvania Academy of the Fine Arts, Philadelphia, January 10–February 22, 1898, *Sixty-Seventh Annual Exhibition*, no. 345 as “A Rainy Day”

APG 21002D

Although Lilla Cabot Perry was a late bloomer—her first formal training came at the age of 36—her tenacity and devotion to both art and poetry blossomed into an impressive and productive career, establishing her as one of the central disseminators of Impressionism in Boston and abroad. She was 41 when she saw her first Impressionist picture—a work by Monet—and she immediately sought him out, despite the fact that he refused to take on pupils. She became close friends with Monet, who went against his custom to give Perry advice and guidance on her art. She spent nine summers in Giverny, later moving her family to Japan so she could study first hand the decorative elements of Japanese art—elements that had a powerful influence on the Impressionist aesthetic. Perry created a lasting body of work, winning numerous awards at major exhibitions in Boston, St. Louis, and San Francisco. In addition to painting, she published four volumes of poetry to great acclaim.



*The Sculptor*

Oil on canvas, 31 x 25 in.

EXHIBITED: Archives of American Art, Smithsonian Institution, New York, 1995–96, *Lilla Cabot Perry and Woman Artists of the Turn of the Century*

APG 12429D

# RUTH LIGHT BRAUN

(1906–2003)

A native of New York and former illustrator trained by Winold Reiss, Ruth Light Braun developed a love of portraiture, endeavoring to catalogue the Jewish and immigrant culture in which she was raised. Many of her portraits contain themes that reveal her subject's yearning for upward mobility and a participation in the American dream, often presented as vignettes in the backgrounds behind the sitters. Influenced as she was by Reiss, her style captured elements of the Art Deco aesthetic, infusing it with the bold intensity and psychological energy of her New York contemporary, Alice Neel.

In addition to portraits, she executed anecdotal genre scenes around the city that deftly capture the atmosphere and working-class character of the streets in New York's Jewish neighborhoods. Between 1931 and 1933 Braun lived in Palestine, documenting Jewish life there as she had in New York. These early works from the 1920s and 30s constitute her most important and enduring contribution to art history. [Learn more.](#)



*Yemenite Child*, about 1931

Conté crayon on paper, 28 3/4 x 22 in.  
Signed (at lower right): RUTH / LIGHT / BRAUN

APG 18755D.096



*Klein's Dress Shop, Union Square*, about 1928–29

Conté crayon on paper, 11 x 8 1/2 in.  
Signed (at lower right): RUTH / LIGHT / BRAUN

APG 18755D.045

*Adolescence [Deborah], 1931*

Conté crayon on illustration board, 26 x 21 1/2 in.  
Signed (at lower right): RUTH / LIGHT / BRAUN

RECORDED: "Ruth Light, Montross Gallery," *Art News* (May 9, 1931), p. 12, as "a young Jewish girl day-dreaming" // *The Survey* (June 15, 1931), clipping in Hirschl & Adler archives

EXHIBITED: Montross Gallery, New York, 1931, *Eastside Characters and American Jewish Types* // Everhart Museum of Science and Art, Scranton, Pennsylvania, 1931 // Central Synagogue Community House, New York, 1932-33 // Pennsylvania Academy of the Fine Arts, Philadelphia, 1937, *35th Annual Exhibition of Watercolors, Prints, and Drawings*, no. 133 // Miami Public Library, Florida, 1979, *Folk Art Exhibit* // Hirschl & Adler Galleries, New York, 2002, *Ruth Light Braun: New York and Palestine, 1926-33*, pp. 4 no. 1 illus., 7-9, 33 no. 1

APG 18755D.006



Hirschl & Adler is the exclusive representative of  
**The Estate of Ruth Light Braun**  
*Catalogue of works available upon request*

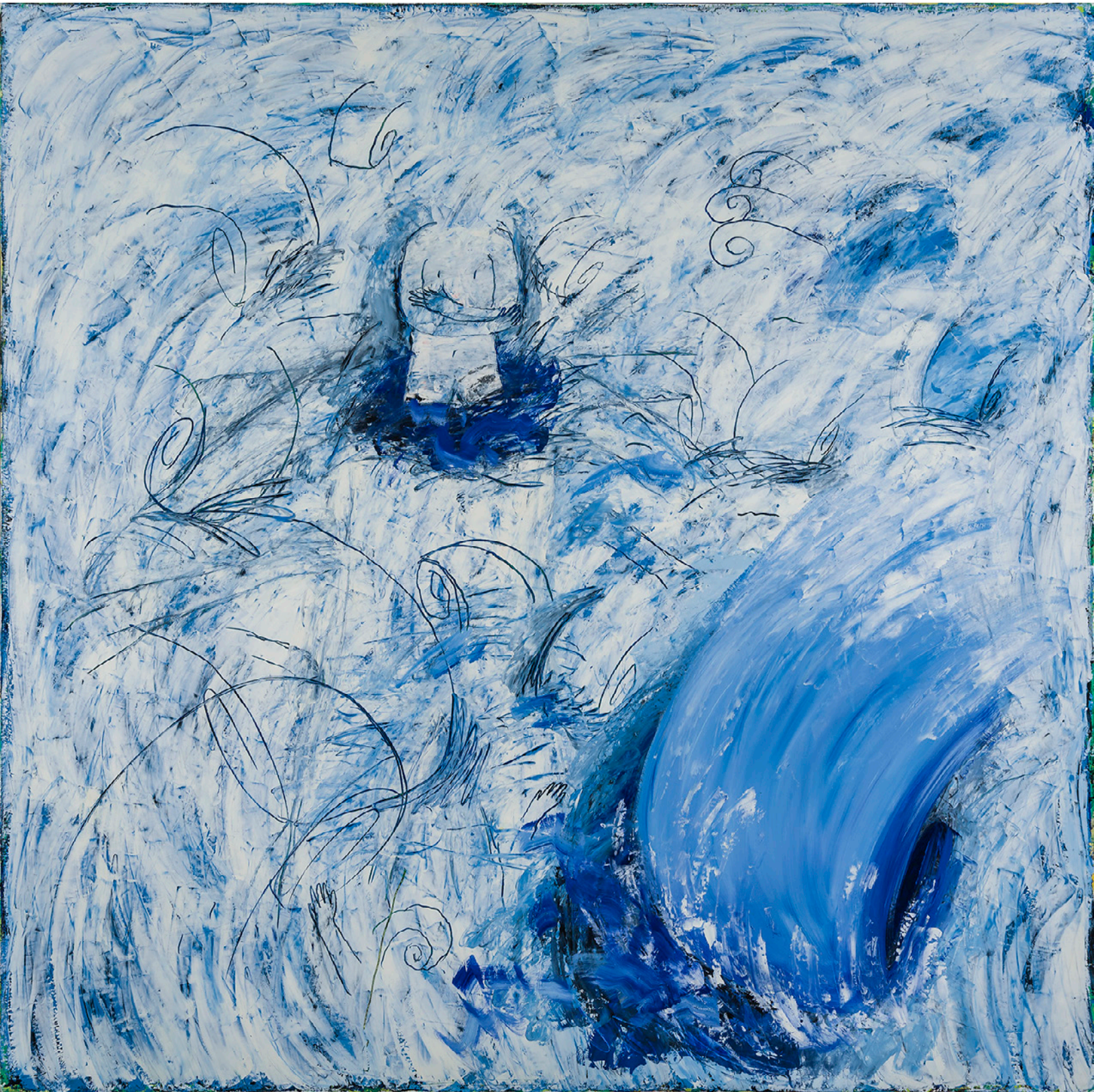
*Mother and Child, about 1929*

Conté crayon on paper, 40 x 30 in.  
Signed (at lower right): RUTH / LIGHT

APG 18755D.024



LOUISA CHASE  
(1951-2016)



Wave, 1982

Oil on canvas, 72 x 72 in.

Signed, dated, and inscribed (on verso): WAVE / Louisa Chase / 1982

M 10299D.005

*“painting for me is a  
constant search to hold a  
feeling tangible”*



Throughout her career, Louisa Chase remained a questing spirit, freely experimenting with various media. Similarly, her oeuvre reveals a variety of approaches at different times, so that, despite having attracted a number of labels, among them “new image school,” and “neo expressionist,” there is not one distinctive “Chase style.” Her credited influences range from the medieval Italian Sienna painters through Jackson Pollock. What never wavered was the artist’s intention to make visual on canvas her inner emotional state. [Learn more](#)



Hirschl & Adler is the exclusive representative of  
**The Estate of Louisa Chase**  
*Catalogue of works available upon request*

*Chasm*, 1983

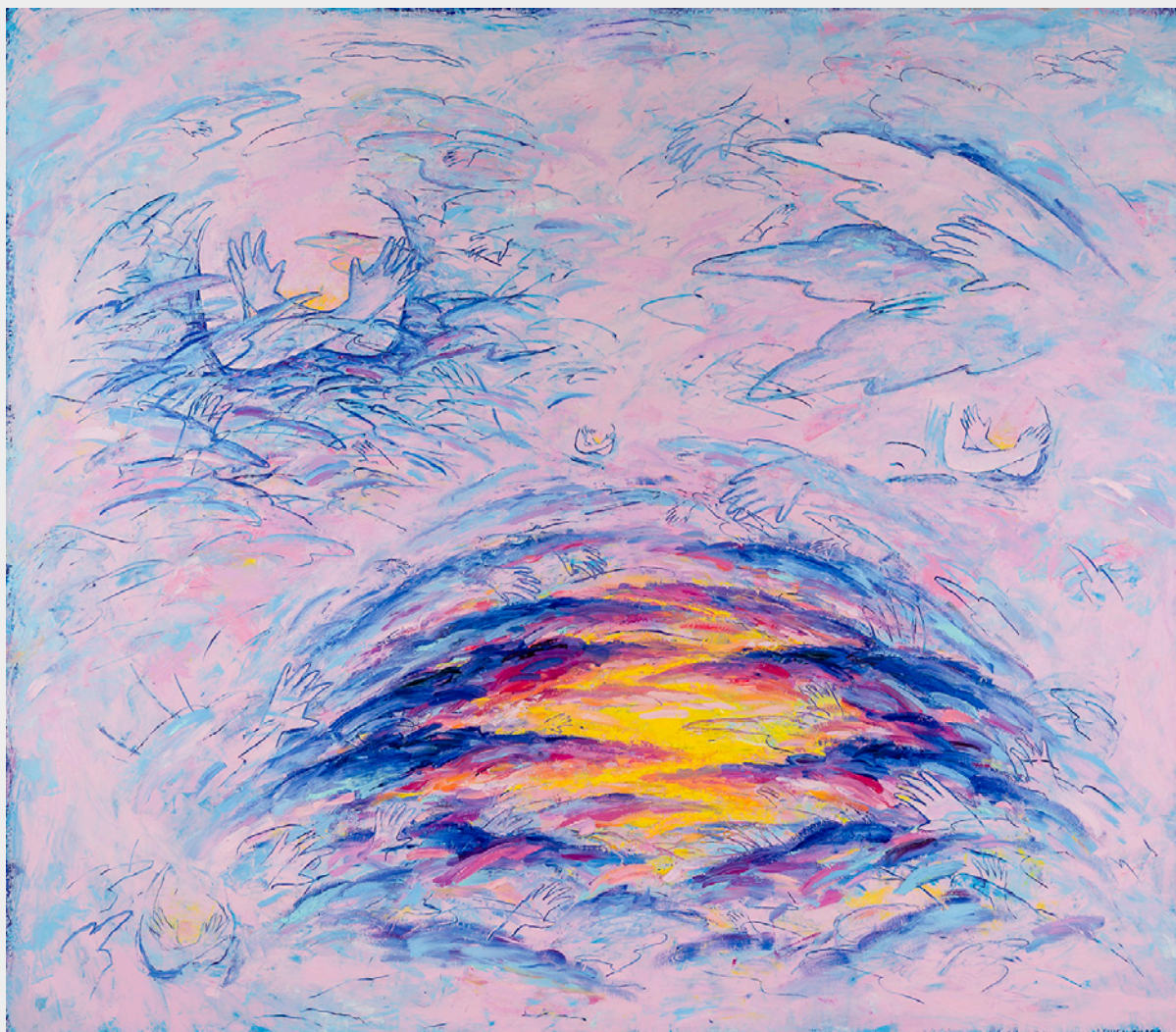
Color woodcut on Japanese fiber paper, 26 x 30 in.  
Printed by Chip Elwell / Published by Diane Villani  
Editions

M 10299D.048

*Sunset Grip*, 1983

Oil and wax on canvas,  
84 x 96 in.  
Signed and dated  
(at lower right):  
Louisa Chase 1983

M 10365D



# ANGELA FRALEIGH

(b. 1976)

There is a certain timelessness to the work of Angela Fraleigh, who takes ideas and motifs from a wide variety of styles and time periods to create works that, in the artist's own words, "reimagine women's roles in art history, literature, and contemporary media." A consummate story-teller who uses narrative to great effect, Fraleigh's work examines gender, femininity, power dynamics, and similar themes in a variety of ways. Perhaps her most well-known and intriguing narrative device is the placement of classical female nudes in new chance-derived surroundings, repositioning them in a way that refutes their former objectification and raises them to the role of primary protagonist. [Learn more](#)



*One by one they have vanished into the blank behind their names, 2016*

Oil, acrylic, and marker on canvas,  
90 x 66 in.

M 10362D.006

*Other works available*

*"Fraleigh's Paintings, serve as utopic provocations of the best sort: counter or oppositional narratives that allow us to imagine different pasts and different futures."*

—Kelly Baum, Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art at The Metropolitan Museum of Art, New York

*Our story was a ghostly one, 2015*

Oil on linen, 24 x 18 in.

M 10362D.009



ADELHEID DIETRICH  
(1827-1891)



*Adelheid Dietrich 1890*

Outside of the approximately 50 known still-life paintings that bear her name, little is known about the extremely talented Adelheid Dietrich, who, based on the quality of the work she left behind, was unequivocally amongst the most talented still-life painters of the nineteenth century. Born in Germany to an artist father, with whom she studied, she exhibited a number of still lifes in Germany (1850–70) before showing several works in America, first at the Brooklyn Art Association (1866–73) and then in San Francisco (1875–93). This suggests that she spent her later years in the United States, though it is not known exactly where or when she died.

Skilled at capturing the translucent quality of certain semi-transparent flower petals, Dietrich's work is marked by an enormous attention to detail and a masterful technique reminiscent of the great Dutch Golden Age painters like Rachel Ruysch, who may have served as an inspiration to Dietrich during her time in Germany. [Learn more](#)

*Spring Bouquet*, 1878

Oil on canvas, 13 1/2 x 11 1/2 in.  
Signed, dated, and inscribed (faintly, at lower right): gem. v. Adelheid Dietrich / 1878

EX COLL.: Edward White, and by descent to his granddaughter; to [Hirschl & Adler Galleries, New York, 1972]; to Mr. and Mrs. Charles Shoemaker, Los Angeles, 1972, and by descent in the family

APG 21154D.004

(opposite page)

*An Arrangement of Double Hollyhocks*, 1878

Oil on canvas, 26 1/2 x 22 in.  
Signed, dated, and inscribed (at lower right): gemt. Adelheid Dietrich 1878

APG 8668



# LILY COX-RICHARD

(b. 1979)

*The Stand: Eve Disconsolate*, 2013

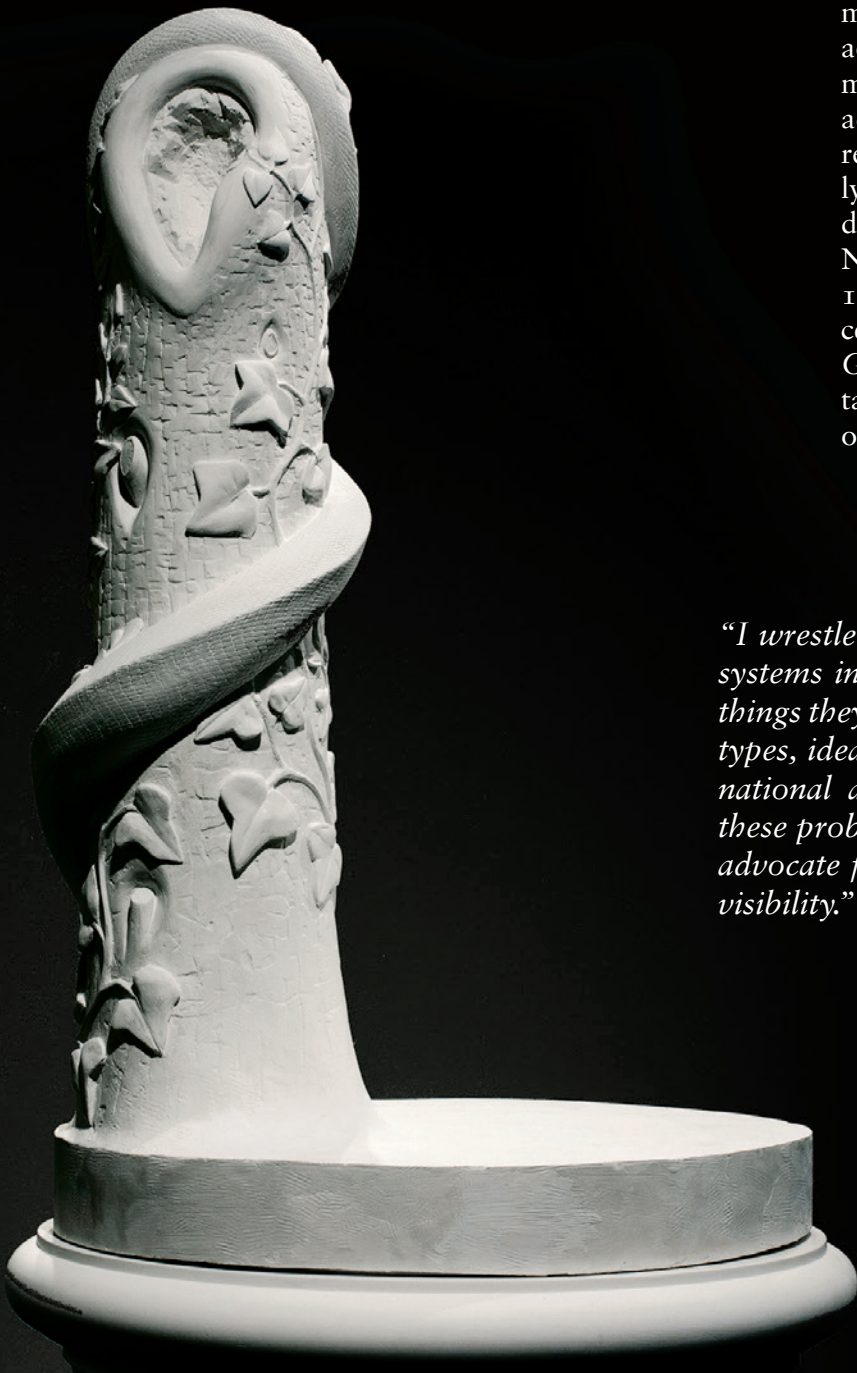
Plaster,  
69 in. high x 26 in. wide x 26 in. deep

M 10201D.006

*Other works available*

Lily Cox-Richard belongs to a growing movement in contemporary American art that seeks a dialogue with our cultural and artistic past by reaching well beyond the familiar confines of the modern era. Instead she and others explore the aesthetic sophistication and mixed social and moral messaging of the nineteenth century with admiration and pointed critique. Cox-Richard's recent series of compellingly beautiful and ghostly plasters, titled *The Stand (Possessing Powers)*, doesn't merely reference the work of American Neo-Classical sculptor Hiram Powers (1805–1873). Rather she revisits and remakes his most celebrated figural pieces, including *Eve Tempted*, *Greek Slave*, *The Last of the Tribes*, with painstaking fidelity to the original but for one glaring omission—the figure itself. [Learn more](#)

*“I wrestle and reframe the allegories, leaving support systems in place even as I call into question the very things they were intended to support: racialized stereotypes, idealized versions of gender and oversimplified national allegories. Rather than reproduce or erase these problematic figures and their layered histories, I advocate for their complicated presence and renewed visibility.”*



# AMY WEISKOPF

(B. 1957)



A master of the genre, Weiskopf's still-life paintings are anything but traditional. Absent are the conventional subjects of centuries past. Instead of peonies, delftware, and crystal, Weiskopf paints crooked cucumbers, peeling onions, and multi-colored squash. Her exotic objects exist in imaginative and often surreal settings, and seem to engage in a lively dialogue with one another. The empty space between two objects is just as important as a faint touch or an overlapping embrace. The relationship between the objects in her paintings is paramount, as Weiskopf places each item with careful deliberation, asking the viewer to contemplate just how and why they interact. Weiskopf's sophisticated use of light and color take her elegant painting to new heights.

[Learn more](#)

*Peaches*, 2019

Oil on linen, 12 x 12 in.

Signed (at lower left): A. WEISKOPF

M 10051D.082

*Still Life with Squash*, 1999

Oil on linen, 16 x 20 in.

Signed (at lower right):

A. WEISKOPF

M 10170D.002

*Other works available*



# BLANCHE LAZZELL

(1878-1956)



W. Va. Coal Works

1 / 531

Blanche Lazzell 11.14.49

## *West Virginia Coal Works, 1949*

Color woodcut on laid Japan paper, 12 x 14 in.

Signed, dated, and inscribed: W. Va Coal Works; 531/1; Blanche Lazzell: 1949;  
(on the verso): Blanche Lazzell / Mar 15, 1949

EDITION: Unknown. Lazzell's own record book indicates that only one print was pulled from the block (Clarkson, p. 32 block 129).

RECORDED: cf. John Clarkson, *Blanche Lazzell* (Provincetown, Massachusetts: Cape Cod Pilgrim Memorial Association, 1989), p. 32 block 129

APG 8728/3.003



Blanche Lazzell was, by her own intention, design, and steadfast determination, an independent woman and a professional artist. A questing spirit with an intellectual and artistic curiosity that knew no bounds, she convinced her father to send her to college, attending West Virginia University only two years after the school began to admit women. At the age of 45, after having already established herself as a leading member of the art colony at Provincetown, Massachusetts, she left for Paris to train with Fernand Léger (1881–1955), André Lhote (1885–1962), and Albert Gleizes (1881–1953), a trio of modernist French artists who were her (slightly younger) contemporaries.

Lazzell made major contributions to the American modernist movement and to the field of printmaking, for which she is most well known. Despite her various influences, her colorful designs are immediately recognizable and easily distinguishable from those of her many contemporaries and imitators. [Learn more](#)

*Study No. 4 for "Painting XII", 1929*

Gouache on paper, 8 7/8 x 8 in.

Signed, dated, and inscribed (at lower left):  
Blanche Lazzell 1929; (on the back): Study  
no. 4 / for Painting XII / by Blanche Lazzell

EXHIBITED: (possibly) Provincetown Art Association, *Modern Exhibition*, June 29–July 24, 1930, no. 102 as "Study for Painting XII"

APG 21105D



# PRISCILLA WARREN ROBERTS

(1916–2001)

*“There can hardly be any doubt that Priscilla Roberts is the most talented and accomplished Magic Realist in America.”*

—*Arts Magazine*, 1960

## *Home of the Artist*

Oil on wood panel, 35 3/8 x 29 1/4 in.

Signed (at lower left): PRISCILLA ROBERTS

APG 12915D

Diligently working from her dark, light-controlled studios in Hells Kitchen, New York, and Wilton, Connecticut, Priscilla Roberts created extraordinary still lifes and interior scenes at a pace all her own, often taking a whole year—or longer—to finish one painting. As evidenced by her sedulous work ethic and unwavering focus, her art was everything to her: the limelight of the New York art scene was a pale distraction by comparison. She exhibited little and refused to make any concessions that might satisfy deadlines or enhance her output—or livelihood. Although her paintings would sell before the paint had time to dry, she was only able to create enough work for two solo exhibitions over the course of her whole career. In both cases, she didn’t attend the opening.

A master of capturing the illusory effects of light and shadow, Roberts carried the venerated still-life tradition of William Michael Harnett into new territory. Indeed, it is hard not to think of Vermeer when looking at *Home of the Artist*, one of the artist’s most ambitious works.



# ZAMA VANESSA HELDER

(1903–1968)



*Old T. T. Minor House, First Hill, Seattle, about 1939*

Watercolor on paper, 19 x 22 3/4 in.

Signed (at lower right): Z. / Vanessa / Helder

EXHIBITED: Flushing, New York, New York World's Fair, 1939–40, *National Association of Women Painters and Sculptors Exhibition II* Tacoma Art Museum, Washington, and O'Kane Gallery, University of Houston-Downtown, Texas, 2013–14, *Austere Beauty: The Art of Z. Vanessa Helder*, p. 115 colorpl. 54 as "Old Joshua Green House, Seattle"

APG 8355/2

*Other works available*

*Alterations*, about 1948

Watercolor on paper, 19 1/2 x 14 3/4 in.  
Signed (at lower right): Z / Vanessa /  
Helder

RECORDED: "Vanessa Helder's 'Alterations,'" unknown newspaper clipping, March 1949 (copy in Hirschl & Adler archives)

EXHIBITED: Macbeth Gallery, New York, 1948 // San Bernardino, California, 1949, 34th National Orange Show // Tacoma Art Museum, Washington, and O'Kane Gallery, University of Houston-Downtown, Texas, 2013-14, *Austere Beauty: The Art of Z. Vanessa Helder*, p. 123 colorpl. 63

APG 8227/2.02



*Mount Baker, Washington*, about 1920

Watercolor on paper, 5 3/4 x 9 in.  
Signed (at lower left): Z / VANESSA /  
HELDER

RECORDED: Margaret E. Bullock and David F. Martin, *Austere Beauty: The Art of Z. Vanessa Helder*, exhib. cat. (Tacoma, Washington: Tacoma Art Museum, 2013), p. 16 fig. 1.7 illus. in color

APG 8348

LAURA COOMBS HILLS  
(1859-1952)



*Flowers in an "Old Paris" Vase*

Each, pastel on paper, 44 1/2 x 23 1/2 in.  
Signed (at upper left and at upper right):  
Laura Hills

APG 8090.01 | APG 8090.02

JUDITH ROTHSCHILD  
(1922–1993)



*Bar Harbor*, about 1949

Color woodcut, 8 x 11 in.

Signed (at lower right): Judith Rothschild

Edition: 5 or less. One of possibly 3 variants

APG 8381

LILIAN WESTCOTT HALE  
(1880–1963)

*Mrs. Hale is considered one of the best American painters....But, in her drawing it is safe to say that she is without a rival.*

— Rose V. S. Berry, “Lilian Westcott Hale—  
Her Art,” *American Magazine of Art* 18  
(February 1927), p. 67.

*Study of Flowers and Pods in the  
Garden at Dedham, about 1930–40*

Charcoal on paper, 29 x 23 3/4 in.

APG 18829D

*Other works available*

Recognized as one of Boston’s most talented artists of the early twentieth century, Lilian Westcott Hale specialized in floral subjects and portraiture. Executed in a style uniquely her own, her graceful oils and exquisite charcoal drawings brought Hale accolades from both critics and fellow artists. Produced during an era that witnessed the growth of modernism and abstraction, Hale’s work remained highly popular with collectors drawn to craftsmanship, beauty, and representational realism.





# MARÍA ELENA GONZÁLEZ

(B. 1957)

Cuban-born artist María Elena González is an internationally recognized sculptor based in Brooklyn, New York, and San Francisco, California. González interweaves the conceptual with a strong dedication to craft in her complex installations and poetic arrangements, exploring themes like identity, memory, and dislocation. Over a career spanning thirty years she has won the Prix de Rome (2003), and more recently, the Grand Prize at the 30th Biennial of Graphic Arts at Ljubljana, Slovenia (2013). She was a Guggenheim Fellow (2006) and has been awarded grants from numerous foundations including Pollock-Krasner, Joan Mitchell, New York Foundation for the Arts, and Penny McCall. [Learn more](#)

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*Catalogue of works available upon request*

*Vitrine (Capsule), 2017*

Steel, glass, and porcelain,  
72 in. high x 24 in. wide x  
24 in. deep

M 10224D.033



*T2 52-54, 2015*

Graphite and inkjet on  
vellum on Japanese paper  
40 x 46 1/2 in.

M 10224D.018



*Guitrum, 2016*

Wood, duracal, putty,  
synthetic strings,  
hardware, Delrin,  
13 in. high x 21 in. wide x  
8 in. deep

M 10224D.034



## SELF-TAUGHT



Working as a gatekeeper at the formal Airlie Gardens in North Carolina during the 1930s, Minnie Evans was profoundly influenced by the flora and fauna there, infusing her work with natural forms presented in a variety of bold colors.

One of the most important visionary American artists of the 20th century, Evans was given a solo exhibition at the Whitney in 1975, and her work has been exhibited widely ever since.

**MINNIE EVANS**  
(1892–1987)

*Untitled*

Colored pencil on paper,  
12 x 9 in.

M 10366D.002



Jeanne Brousseau translates her harrowing personal experiences onto paper, using art as a form of therapy. Indeed, her first attempts at drawing were made at the suggestion of a therapist. Her expressionistic work—which was just recently discovered—is struck with a powerful immediacy, drawing the viewer in with her bold use of line, color, and form.

**JEANNE BROUSSEAU**  
(B. 1952)

*Untitled [House and Road],*  
about 2018–19

Colored ink marker on paper,  
14 x 10 1/2 in.

M 10378D.033

*Other works available*



Although many today still do not consider embroidery to be a “fine” art, Hirschl & Adler characterizes it as such, and it would be a great oversight to neglect the extraordinary work done by young women in this field in a catalogue such as this.

The technical demands of working with such delicate and varied materials aside, there is a consummate level of artistry apparent in the examples made at such places as the Folwell School in Philadelphia that is nothing short of remarkable, and surely stands among the great achievements in nineteenth century art.

**ELIZABETH JACOBS,  
AT THE FOLWELL SCHOOL  
PHILADELPHIA**

*Innocence & Friendship*, 1804

Designed, drawn, and colored by Samuel Folwell (1764–1813); embroidered by Elizabeth Jacobs (1786–1849) at the Folwell School, Philadelphia  
Silk embroidery yarn and watercolor on silk, with *églo-*  
*misé* mat and gilded frame

Signed, dated, and inscribed (across the bottom of the *églo-*  
*misé* mat): EJ INNOCENCE & FRIENDSHIP 1804  
20 3/4 x 26 3/8 in. (oval sight size of embroidery);  
27 7/8 x 33 7/8 in. (overall, including frame)

FAPG 21059D/2

## LYDIA TOWNSEND, AT MRS. SAUNDERS' AND MISS BEACH'S ACADEMY

DORCHESTER, MASSACHUSETTS

*The Finding of Moses*, about 1810

Frame and *églomisé* mat probably supplied by John Doggett (1780–1857), Roxbury, Massachusetts  
Silk embroidery thread and watercolor on silk, with *églomisé* mat and gilded frame  
16 3/8 x 12 1/8 in. (sight size); 20 5/8 x 15 5/8 in. (strainer size); 24 x 18 7/8 in. (overall, including frame)

FAPG 20989D.016

The faces and other anatomical details in this work were probably executed by Clementina Beach, who is said to have studied with the eminent portraitist, Gilbert Stuart.



## ANN CLAP[P], AT MRS. SAUNDERS' AND MISS BEACH'S ACADEMY

DORCHESTER, MASSACHUSETTS

*Memorial to Ebenezer Clap[p]* (1732–1802), about 1804–07

Frame and *églomisé* mat probably supplied by John Doggett (1780–1857), Roxbury, Massachusetts  
Silk embroidery thread and watercolor on silk, with *églomisé* mat and gilded frame  
16 3/4 x 12 1/2 in. (sight size); 20 3/8 x 14 3/4 in. (strainer size); 23 5/8 x 18 in. (overall, including frame)  
Signed (with embroidery, on silk): SACRED / to the MEMORY of / EBENEZER CLAP ESQR / who died Jany 29th 1802 Aged 70 / NOT LOST BUT GONE BEFORE

FAPG 21051D/2

This touching memorial, expertly embroidered by Ann Clapp when she was 12 to 15 years old, is exceptional in both quality and condition. Ann's late father, Ebenezer, was a Colonel in the local militia whose rank was confirmed by the Continental Congress in 1775.



PHOTOGRAPHY

All photographs by Eric W. Baumgartner, except:  
Ruth Light Braun, photographs by Helga Photo Studio  
Angela Fraleigh, photographs courtesy of the artist  
Elizabeth Turk, photographs by Eric Stoner  
Amy Weiskopf, *Peaches*, photograph courtesy of the artist

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HIRSCHL & ADLER

THE FULLER BUILDING  
41 EAST 57TH STREET  
NEW YORK, NY 10022

212.535.8810

[WWW.HIRSCHLANDADLER.COM](http://WWW.HIRSCHLANDADLER.COM)