THE ARTS CLUB OF CHICAGO

Simon Starling
Pictures for an Exhibition
Titles & Notes

The Arts Club of Chicago

Simon Starling: Pictures for an Exhibition 6 June – 27 September 2014

The Arts Club of Chicago

In *Pictures for an Exhibition*, Simon Starling charts both a history and a network. Addressing two vintage installation photographs of an exhibition of works by Constantin Brancusi, which was held at The Arts Club of Chicago in 1927, Starling traces the pathways of the nineteen sculptures visible in these images from the moment of the exhibition until today. His journeys were both geographic—he covered over a dozen cities, visiting libraries and archives, as well as twelve different private collections and public institutions that currently house the Brancusi sculptures—and archival—he intensively researched the provenance of each sculpture and recorded the resulting stories in this volume. The gelatin silver prints on view at The Arts Club were made with two 8×10 inch Deardorff plate cameras, the same Chicago-built brand that was used for the original installation photographs of the 1927 exhibition. Starling inscribed outline drawings of the 1927 installation images—taken from opposite ends of the gallery—onto his cameras' ground-glass viewfinders, and as he journeyed from location to location, sculpture to sculpture, he sited each Brancusi work in exactly its original position within the photographic frame, while allowing the current locations to be visible in the new images. The second camera was regularly used to document the operations of the first, thus providing a record of the process while clarifying the physical space of each exposure. Starling also took ancillary images of related works of art, historical documents, or evocative objects to track the stories revealed by his research. Certain photographs rely upon the overlaying of multiple images to merge the current environments of multiple sculptures and thus move towards the complete reconfiguration of the 1927 exhibition. Others are extramural in that they depict the collateral materials or places that he discovered in his travels and investigations. From the compendium of resulting images, Starling has curated a narrative or associative sequence of thirty-six images that points toward specificities of ownership and power, loss and transaction. The following notes thus elaborate the details of the Brancusi sculptures' relation to Prohibition, the diamond trade, the Dallas Cowboys football team, vintage sports cars, Nazism, US Customs laws, and more. The intersections are sometimes significant and at other times more tangential, but taken overall, they suggest the ways in which artworks demarcate instances of cultural stress and revelation. This process of linking art production to a broader social and cultural context, realized here through the systematic unpacking of two seemingly straightforward installation views, remains at the core of Starling's practice.

Janine Mileaf
Executive Director

Alphabetical List of Sculptures by Constantin Brancusi from the 1927 Arts Club Exhibition

Located and photographed
by Simon Starling

Adam & Eve (1916–21),
Guggenheim Museum, New York

Beginning of the World (c. 1920),
Dallas Museum of Art, Dallas

Bird in Space (1926),
Jon Shirley, Seattle, promised gift
to the Seattle Art Museum

The Chief (1924–25),
Ronald S. Lauder, New York

Chimera (1915–18),
Philadelphia Museum of Art, Philadelphia

Endless Column (1918),
The Museum of Modern Art, New York

Fish (1922),
Philadelphia Museum of Art, Philadelphia

Golden Bird (1919–20),
Art Institute of Chicago, Chicago

The Kiss (1916),
Philadelphia Museum of Art, Philadelphia

Maiastra (1910–12),
The Museum of Modern Art, New York

Mademoiselle Pogany II (1920),
Albright-Knox Art Gallery, Buffalo

Newborn I (1915),
Philadelphia Museum of Art, Philadelphia

Oak Base (1920),
Guggenheim Museum, New York

Princess X (1915),
Sheldon Museum of Art, Lincoln

Prometheus (1911),
Philadelphia Museum of Art, Philadelphia

Socrates (1922),
The Museum of Modern Art, New York

Three Penguins (1911–12),
Philadelphia Museum of Art, Philadelphia

Torso of a Young Man I (1917–22),
Philadelphia Museum of Art, Philadelphia

Torso of a Young Woman (1918),
Kunstmuseum Basel, Basel, Switzerland

Titles & Notes

A checklist in order of exhibition with annotations written and compiled by Simon Starling



1.
Modified Deardorff 8 × 10 Field Camera photographing the Wrigley Building, Chicago.

Note The Wrigley Building (seen here with the clock-tower amongst a now dense cluster of high-rise buildings) was designed in 1920 by Graham, Anderson, Probst & White for the chewing gum magnate William Wrigley Jr.. While the white-glazed tile-clad building was the first air-conditioned office building in Chicago and the first skyscraper north of the Chicago River, it was also the first long-term home of The Arts Club of Chicago and the venue of the Constantin Brancusi exhibition installed in January 1927 by Marcel Duchamp.[I]

Note The most successful photographs of The Arts Club's 1927 Brancusi exhibition were made by Chicago-based architectural photographers Kaufmann & Fabry using some of the first large format plate cameras to be produced by the newly established Chicago-based camera builders L.F. Deardorff & Sons. Deardorff produced their first cameras using recycled mahogany bar tops that "had been scrapped because of prohibition," down payments from both Kaufmann & Fabry and the Chicago Architectural Photographing Company. Kaufmann & Fabry succeeded, somewhat miraculously, in illuminating the poorly lit and congested exhibition space and bringing a degree of clarity and spatial understanding to Duchamp's complex, chess game-like installation. The other surviving images of the exhibition by the Art Institute's regular photographer, Frederick O. Bemm, were clumsily lit and plagued by awkward shadows and poor focus.
See Note 25



2.
Constantin Brancusi, *Socrates* (1922), *Mademoiselle Pogany II* (1920), *Torso of a Young Man I* (1917–22), *Three Penguins* (1911–12), *Newborn I* (1915), *Golden Bird,* (1919–20), *Fish* (1922), *Endless Column* (1918), *Bird in Space* (1926), *Prometheus* (1911), *Beginning of the World* (c. 1920), *The Chief* (1924–25), *Torso of a Young Woman* (1918), *The Kiss* (1916), *Oak Base* (1920), *Chimera* (1915–18), *Maiastra* (1910-12), *Princess X* (1915), *Adam & Eve* (1916–21) (from left to right).

Collections The Museum of Modern Art, New York, Albright-Knox Art Gallery, Buffalo, Philadelphia Museum of Art, Philadelphia, Art Institute of Chicago, Chicago, Jon Shirley, Seattle, Dallas Museum of Art, Dallas, Ronald S. Lauder, New York, Kunstmuseum Basel, Basel, Switzerland, Guggenheim Museum, New York, Sheldon Museum of Art, Lincoln. (*Golden Bird* was photographed while on loan to the Kimbell Art Museum, Fort Worth. *Endless Column* was photographed while on loan to the Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, for *Brancusi, Rosso, Man Ray—Framing Sculpture*, March 2014. *Oak Base* was photographed while on loan to the Art Gallery of Ontario, Toronto for the exhibition *The Great Upheaval: Masterpieces from the Guggenheim Collection, 1910–1918,* January 2014).

Note In July 1924, less than a year after he visited Constantin Brancusi in Paris for the second time, attorney and art collector John Quinn died of cancer. He left behind a collection of more than 2,500 paintings, prints, drawings, and sculptures that—had they remained together—would have formed one of the most significant collections of modernist art anywhere.[II] Quinn's will provided for the liquidation of his entire collection for the benefit of his sister, Julia Quinn Anderson.[III] After months of discussion among Quinn's executors and heated debate within the New York art world and the press, the collection was sold through exhibition, private sale, and public auction, all of which occurred within three years.[IV]

Brancusi, Duchamp, and Henri-Pierre Roché (Quinn's art advisor since 1919) met in Brancusi's studio in June 1926 to discuss the idea of purchasing Quinn's entire Brancusi collection, which included twenty-seven sculptures, in order to avoid its quick and disadvantageous dispersal. Roché and Duchamp, friends who had first met in New York during World War I, now became business partners.[V]

The Hungarian-born art dealer Joseph Brummer, who oversaw the sale of much of the Quinn estate, including four sculptures and a drawing by Brancusi, hosted a major exhibition of works from Quinn's collection

in his New York gallery in November 1926.[VI] Duchamp supervised its installation and travelled to Chicago with the works to oversee the 1927 exhibition at The Arts Club. After returning to Paris, Duchamp rented a studio in which he exhibited his part of the remaining Brancusi collection. During the following two decades, he drew on this resource when in need of funds.[VII]



3.
Constantin Brancusi, *Torso of a Young Woman* (1918).

Collection Kunstmuseum Basel, Basel, Switzerland.

Note The only sculpture from the 1927 Chicago exhibition to enter a collection outside the United States, the white marble *Torso of a Young Woman* was acquired by the Kunstmuseum Basel in 1980 with public and private funds. The work was sold to the museum through Basel's Galerie Les Tourettes, but little is known of its life prior to this. Existing provenance records suggest that it was briefly owned by one Agnes Drey in the early 1960s, and then in the hands of the gallerist Otto Werthheimer. *Torso of a Young Woman* was on loan to the Kröller-Müller Museum, Otterlo, The Netherlands, from 1974–78.



4.
Modified Deardorff 8 × 10 Field Camera photographing *Torso of a Young Woman* (1918).

Collection Kunstmuseum Basel, Basel, Switzerland.
See Note 3



5.
Constantin Brancusi, *Endless Column* (1918) and *Adam & Eve* (1916–21) (left to right).

Collections The Museum of Modern Art, New York and Guggenheim Museum, New York. (*Endless Column* photographed while on loan to the Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, for *Brancusi, Rosso, Man Ray — Framing Sculpture*, March 2014).

Note Displayed on the wall beside *Endless Column* in the Rotterdam exhibition is Brancusi's photograph *The Child in the World, Mobile Group* (1917) that is typical of the photographs Brancusi made in his studio—propositions for constantly shifting relationships between individual sculptures—an activity he often referred to as 'groupes mobiles' (Mobile Groups). In this instance the hybrid, transitory group consists of the unfinished *Little French Girl* (1914–18) next to the preliminary stages of *Small Column* (later destroyed) being used as a base for *Cup II* (1917). A copy of this photograph was sent to John Quinn on 27 December 1917.
See Notes 6, 20 & 31



6.
Former headquarters of Streep
Diamonds Ltd, Amstel 208, Amsterdam.

Note In 1957 Jon N. Streep, a Dutch art and diamond dealer living in New York, acquired *Endless Column* from Henri-Pierre Roché. Originally from Amsterdam, Streep was the son of the powerful and wealthy diamond dealer Nathan Streep. Nathan had joined the family business in 1911 under his father Wolf Streep, who established a successful business in association with Bernie Bernato, the founder of De Beers and the Anglo American Corporation. Bernato's Diamond Trading Company (or the Syndicate as it became known) controlled 85 percent of the world's distribution of rough diamonds and supplied Streep Diamonds Ltd. with regular deliveries to its headquarters in central Amsterdam. Nathan joined the family business just as large-scale exports of diamonds to the United States began.

Jon Streep was independently wealthy and sporadically successful as an art and diamond dealer, initially specializing in Dutch Old Masters and later Modernist and Impressionist works. He was perhaps best known within art circles as the lover and "sugar daddy" of the artist Richard Bernstein, who was himself best known for his celebrity covers for Andy Warhol's *Interview* magazine and his frenetic social life. The couple's torrid relationship involved constant fights and endless infidelities. On 12 May 1975, United Press International reported that Streep was "found by police early Sunday morning in his room at the Hyde Park Hotel bleeding to death from 16 stab wounds to his head and stomach" inflicted by Douglas A. Bell, a gay hustler using a false identity.[VIII]



7.
Constantin Brancusi, *Endless Column* (1918), *The Kiss* (1916), *Oak Base* (1920), *Princess X* (1915), *Adam & Eve* (1916–21), *Bird in Space* (1926), *Beginning of the World* (c. 1920), *Three Penguins* (1911–12), *Maiastra* (1910-12), *Mademoiselle Pogany II* (1920), *Socrates* (1922) (from left to right).

Collections The Museum of Modern Art, New York, Philadelphia Museum of Art, Philadelphia, Guggenheim Museum, New York, Sheldon Museum of Art, Lincoln, Jon Shirley, Seattle, Dallas Museum of Art, Dallas, Albright-Knox Art Gallery, Buffalo.
(*Endless Column* was photographed while on loan to the Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, for *Brancusi, Rosso, Man Ray—Framing Sculpture*, March 2014. *Oak Base* was photographed while on loan to the Art Gallery of Ontario, Toronto for the exhibition *The Great Upheaval: Masterpieces from the Guggenheim Collection, 1910–1918,* January 2014).

Note Along with the surviving photographs, Duchamp—a prolific letter writer—provided a rare description of the Chicago exhibition. On 4 January 1927, he wrote to Brancusi from Chicago to report on the installation and its logic: "Opening today—big success. The room [is] quite large, 13 m by 7 m, specially hung with gray canvas as [it was] at Brummer's. Everything got here in good condition: I did my best to display things in groups. In the middle, Steichen's Bird, at other end, Golden Bird and Maiastra, and, between Steichen's Bird and Golden Bird, the Column. I arranged the rest around these four focal points. The effect is really satisfying; I'll send you some photos."[IX]



8.
Modified Deardorff 8 × 10 Field Camera rephotographing a photograph by Kaufmann & Fabry Co. of plans for the unrealized *Banking Exhibit,* A *Century of Progress International Exposition*, Chicago (1933).

Original image courtesy Ryerson & Burnham Libraries, Art Institute of Chicago.
See Note 1 & 9



9.
Kaufmann & Fabry, *Reconstruction of Bohemian Paris*, *A Century of Progress International Exposition*, Chicago (1933).

Courtesy Ryerson & Burnham Libraries, Art Institute of Chicago.

Note Despite their prolific work documenting the rapidly evolving architectural landscape of early twentieth-century Chicago, Kaufmann & Fabry are best known as the official photographers of Chicago's 1933–34 international exposition, *A Century of Progress*. The hugely successful exposition, which marked Chicago's centennial, had a theme of technological innovation and portrayed a nation very much on the road to recovery from the Great Depression (1929–40). It is clear, however, from Kaufmann & Fabry's highly detailed photographs that—while optimistic in mood and aspiration—the wildly ambitious fair was built on a shoestring budget. Its reconstructions of the streets of bohemian Paris, for example, were no more than crudely painted plywood sets.[X]



10.
Constantin Brancusi, *Newborn I* (1915) *and Prometheus* (1911) (far left and center).

Collection Philadelphia Museum of Art, Philadelphia.

Note Walter and Louise Stevens Arensberg acquired Brancusi's *Newborn I* (1915) twice, in 1916–17 and 1933. Due to a combination of poor investments and extreme generosity—Walter had a habit of lending his friends large sums of money, which were rarely repaid—the Arensbergs were forced to sell a number of works through de Zayas's Modern Gallery in the early 1920s.[XI] Few were sold, but in 1922, Quinn bought the tiny marble head *Newborn I* for $500. (Notably, too, Katherine Dreier paid $2,000 for Duchamp's then-unbroken *The Large Glass* [1915–23]). More than a decade passed before the Arensbergs were able to buy back the work from Duchamp and Roché—again for $500. The Arensbergs added five more of Quinn's Brancusi sculptures to their collection during the following decades, making it the largest US collection of his works after Quinn's. In 1950, *Newborn I* (1915), *Torso of a Young Man I* (1917–22), *Prometheus* (1911), *Fish* (1922), *Chimera* (1915), *The Kiss* (1916) and *Three Penguins* (1911–12), all shown in Chicago in 1927, became part of the Arensbergs' bequest to the Philadelphia Museum of Art, which included seventeen Brancusi sculptures, some forty works by Duchamp, fifteen Picasso drawings and paintings, eight Braques, and an equally impressive number of other key modernist works.[XII]

The groundbreaking 1913 Armory Show changed Walter Arensberg's life. Walter, a writer and literary scholar, was completely transfixed by the new kind of art he saw there, and by 1914 he and his wife Louise had moved to New York and started a collection. While Walter's father was president and partial owner of a Pittsburgh crucible company, the fortune of Louise's father, Edward Stevens, largely fueled the Arensbergs' collecting. Stevens, the manager of a successful textile mill in the small factory town of Ludlow, Massachusetts, died suddenly of a heart attack in 1905, leaving his only daughter a considerable inheritance.[XIII]

During World War I, the Arensbergs' apartment at 33 West Sixty-Seventh Street became the headquarters of the avant-garde and second home to the likes of Duchamp (for whom the Arensbergs rented a studio in their building), Francis Picabia, de Zayas, Charles Demuth, Dreier, Roché, and Mina (née Löwry) Loy.[XIV] Salons held almost daily in the apartment's large studio whose "seventeen-foot-high walls were overcrowded with examples

of the most recent expressions of the modern school," often went on until the early hours of the morning, and it was there that "the most important avant-garde theories were formulated and discussed," according to Francis Naumann. In 1922, possibly because the shy Louise wanted to seek refuge from the endless evenings of entertainment, but no doubt also for financial reasons, the Arensbergs moved to Hollywood, California.[xv]



11.
Constantin Brancusi,
Torso of a Young Man I (1917–22).

Collection Philadelphia Museum of Art, Philadelphia.

Note In the early 1930s the film director Josef von Sternberg (1894–1969) acquired Brancusi's *Torso of a Young Man I* from Marcel Duchamp and Henri-Pierre Roché. In 1948, this truncated maple figure was sold to Walter and Louise Arensberg through the Hollywood based Earl Stendahl Gallery.

Another of the sculptures from the 1927 exhibition with links to the history of cinema is *The Chief.*[xvi] After its brief appearance at The Arts Club in 1927, *The Chief* was again installed by Duchamp at Brancusi's second exhibition at the Brummer Gallery in New York in 1933.[xvii] Held in the depths of the Great Depression, at a moment when the art market was at a near standstill, the exhibition generated few immediate sales, but as Duchamp proudly announced in a letter to Brancusi, *The Chief* was acquired by the successful and prolific American playwright Samuel Nathaniel Behrman. In the 1930s and 1940s, Behrman was widely regarded as Broadway's finest writer of "high comedy," having major successes with plays such as *The Second Man* (1928), *End of Summer* (1936), and *No Time for Comedy* (1939). He also wrote many screenplays including the surprise hit *Hallelujah, I'm a Bum*—a left-leaning Depression-era comedy starring Al Jolson as a New York tramp that opened in cinemas the year Behrman acquired *The Chief*.

As Duchamp suggested in his letter to Brancusi,[xviii] it is likely that Elizabeth Meyer, then a twenty-year-old aspiring screenwriter, introduced Behrman to Brancusi's work and to the Brummer Gallery exhibition. This very exhibition included an imposing, black marble sculpture titled *Mrs. Meyer* (1930–33) after her mother Agnes, a journalist, Chinese art scholar and wife of the banker and publisher Eugene Meyer.[xix] Elizabeth Meyer (a.k.a. Bis) became the next owner of *The Chief*—a grinning, patriarchal counterpart to Brancusi's powerful depiction of her mother.

In 1920, a seven-year-old Elizabeth Meyer was photographed by none other than Edward Steichen, a family friend who introduced the Meyers to Brancusi and his work. Before she visited the Brummer Gallery exhibition in 1933, Meyer was in London working with Alexander Korda on the film *The Scarlet Pimpernel*. From there, she travelled to Paris to spend time "working, talking and drinking" with her old family friend Brancusi in his studio at Impasse Ronsin.[xx] On her return to the United States, Meyer met Pare Lorentz, a Virginia-born journalist, critic, and filmmaker, who became her husband. Lorentz is best known for his work for President Franklin Roosevelt's US Resettlement Administration and US Farm Administration, for which he wrote and directed two highly influential, politically motivated documentaries about the misuse of America's natural resources: *The Plow That Broke the Plain* (1936) and *The River* (1938). *Scribner's* magazine quoted James Joyce as saying that *The River,* which won the award for best documentary at the 1938 Venice Film Festival, "contained the most beautiful prose I have heard in ten years."



12.
Constantin Brancusi, *Endless Column* (1918), *Adam & Eve* (1916–21), *Bird in Space* (1926), *Three Penguins* (1911–12), *Socrates* (1922) (left to right).

Collections Guggenheim Museum, New York, The Museum of Modern Art, New York, Jon Shirley, Seattle, Philadelphia Museum of Art, Philadelphia (*Endless Column* was photographed while on loan to the Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, for *Brancusi, Rosso, Man Ray—Framing Sculpture*, March 2014).

Note Of all the Brancusi works exhibited at The Arts Club of Chicago in 1927, *Bird in Space* (1926), originally acquired from the artist by the photographer Edward Steichen for $600, is perhaps the most notorious.

Part of a shipment of Brancusi sculptures that Duchamp accompanied from Paris to swell the mass of works from Quinn's collection at the Brummer Gallery and Arts Club exhibitions, *Bird in Space* was refused the tax-free entry into the United States normally afforded to artworks under US customs regulations. It became embroiled in a landmark court case that hinged on the very definition of a sculpture within American law (*Brancusi vs. United States Customs*, 1928). No doubt in part because of its notoriety, some seventy years later, *Bird in Space* became the most expensive sculpture known to have been sold at the time. Ironically, a number of additions to the 1913 Tariff Act made by none other than Brancusi's greatest patron, Quinn, became the sticking points for the work's smooth, tax-free passage into the US. According to Quinn's expanded 1922 definition, sculptures and statues had to be "original," were to have "given rise to no more than two replicas or reproductions of the same," had to have been produced by "professional sculptors," "cut, carved or otherwise wrought by hand" or "cast in bronze or any other metal or substance." Furthermore, the words "painting," "sculpture," and "statuary" were not to be understood to include any "articles of utility." Unpacking the highly polished bronze sculpture on its arrival in New York, the US Customs Service found what it considered to be an "article of utility" or "an object of manufacture" and taxed it accordingly—at 40 percent of its declared value. On 26 November 1928, after a bizarre and well-documented trial involving a number of expert witnesses brought in to both vouch for and besmirch the artistic status of Brancusi's *Bird*, Justice Waite, the presiding judge, ruled in favor of the artist and the plaintiff's import tax was duly reimbursed.[xxi]

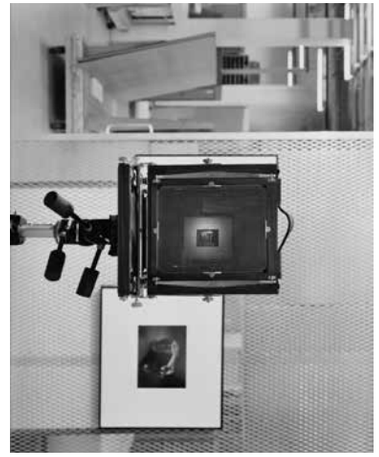


13.
Constantin Brancusi,
Golden Bird (1919–20).

Collection Art Institute of Chicago.
(Photographed while on loan to the Kimbell Art Museum, Fort Worth).

Note The Arts Club acquired Brancusi's *Golden Bird* in 1927 from Duchamp and Roché for $1,200.

The second in a three-phase development from the earlier *Maiastra*-type birds through the highly stylized *Bird in Space* series, The Arts Club's *Golden Bird* marks a transition to an essentialist representation of flight,[xxii] and as such is often linked to Brancusi's visit to the 1912 Paris Air Show in the company of Duchamp and Léger. While Brancusi was not a great advocate of the Machine Age aesthetic that marks so much of what his contemporaries produced at that time—Duchamp, Léger, and their car-collecting colleague Picabia being among the forerunners in this field—accounts of his visit to the Air Show suggest he was somewhat overcome by machine-inspired zeal. According to art historian Dora Vallier, Duchamp challenged Brancusi with the words, "Painting is finished. Who could make something better than that propeller? Tell me, could you do that?"[xxiii]
See Note 30



14.
Modified Deardorff 8 × 10 Field Camera photographing Christopher Williams, *Main Staircase for the Arts Club Chicago,1948–51 Steel, travertine marble 359.4 x 458.8 x 609.3 cm; 141 ½ x 180 5/8 x 239 7/8 inches Arts Club commission 1948–1951 Ludwig Mies van der Rohe 109 East Ontario Street, Chicago, Illinois, 1951–1995 Repositioned by John Vinci, 210 East Ontario Street, Chicago, Illinois, October 1,* 1998, 1998, in the storeroom of the Art Institute of Chicago.

Courtesy Christopher Williams and Art Institute of Chicago.

Note Following its purchase, *Golden Bird* was regularly displayed at The Arts Club until 1990, when it was sold to the Art Institute of Chicago for $12 million through a partial gift from The Arts Club as well as prior bequests and donations from a number of Art Institute patrons. The money from the sale facilitated The Arts Club's move to its current home at 201 East Ontario Street from its previous Mies van der Rohe–designed rooms just down the street at 109 East Ontario.[xxiv]

During the move, Mies van der Rohe's former student John Vinci rescued and restored the architect's elegant white staircase, and transposed it to the new Norman-brick Arts Club building. Whereas the staircase once led

visitors directly from street level to the galleries and reception rooms on the second floor, it is set back into the new building. Once again surrounded by striated Italian travertine, sourced by Vinci from the same Tuscan quarry as the original Miesian stone, the staircase forms a slightly offset centerpiece, affording access from the spacious ground-floor galleries room to the lounge, restaurant, and performance rooms above. In 1998, the artist Christopher Williams marked this architectural transposition with a black-and-white photograph that portrays the staircase and an accompanying Alexander Calder mobile, *Red Petals* (commissioned by The Arts Club in 1942), set behind glass, at a somewhat museological remove from their new context. The glass partition, a direct quotation of The Arts Club's former elegant facade at 109 East Ontario Street, becomes a vitrine for Mies van der Rohe's modern masterpiece.



15.
Christopher Williams, *Main Staircase for the Arts Club Chicago,1948–51 Steel, travertine marble 359.4 x 458.8 x 609.3 cm; 141 ½ x 180 5/8 x 239 7/8 inches Arts Club commission 1948–1951 Ludwig Mies van der Rohe 109 East Ontario Street, Chicago, Illinois, 1951–1995 Repositioned by John Vinci, 210 East Ontario Street, Chicago, Illinois, October 1,* 1998, 1998, in the storeroom of the Art Institute of Chicago.

Courtesy Christopher Williams and Art Institute of Chicago.
See Note 14



16.
Constantin Brancusi,
Beginning of the World (c. 1920).

Collection Dallas Museum of Art, Dallas.

Note In 1961, James H. "Jim" Clark paid $55,000 to the Sidney Janis Gallery in New York for *Beginning of the World* (c. 1920). The gallery—renowned for its work with abstract expressionist painters such as Rothko and Robert Motherwell, many of whom left when Janis began working with the emerging pop art generation—acquired the work in 1960 from Roché's widow, Denise.

Clark was born in El Paso, Texas, but grew up in Daytona Beach, Florida. After studying at the University of Florida, in 1932 he moved to New York, where he worked as a securities analyst for Laurence M. Marks and Co., gaining a reputation as a financial whiz kid. In 1935, Clark met his future wife Lillian Bell, the daughter of a labor organizer with the United Mine Workers, who, following her father's lead, studied labor relations and copywriting at New York University and Columbia University. After World War II, the couple moved to Dallas, where Clark took a position as the financial advisor and senior associate of Clint Murchison Sr., the oil and gas developer. At the height of his powers, Murchison owned controlling interest in 117 companies, including the New York Central Railroads. Clark was also responsible for advising Murchison's two sons, John and Clint Jr., on their rapidly expanding business investments, which included the ski resort of Vail, Colorado; the Caribbean island Spanish Cay; a short-lived Swedish offshore commercial radio station called Radio Nord; and the Daisy Manufacturing Company, which made BB guns. Clint Jr. is best known in Texas for founding the Dallas Cowboys football team, following the purchase of a $600,000 franchise from the NFL.

The artist Chapman Kelley wrote in his memoirs: "Along the line Clark had misappropriated some funds and was severely dressed down by Clint Murchison Sr. The episode was verified to me by my art student Virginia, Clint Sr.'s wife. After a period of time Clark recovered from the Murchison Sr. reprimand and decided to become an art collector."[xxv] Sources closer to Clark attribute his split with the Murchisons to a bout of intense clinical depression brought about by the pressures of his job. Whatever the reason for Clark's premature retirement from the Murchison empire, in 1958 he and Lillian left Dallas for extensive travels through Europe and Asia, a journey that brought them into contact for the first time with some of the world's finest art collections.

Following their return to Dallas, the Clarks began collecting Asian art, then Impressionism and Post-Impressionism. After they met the gallery owner Sidney Janis in the early 1960s, their interests shifted to modernism, and despite fairly limited means, they built a considerable collection centered on the work of Mondrian and Léger. In 1982, following the Dallas Museum of Art's (DMA) temporary failure to finance a new building project, Clark wrapped *Beginning of the World* in a towel, packed it in a Pan Am flight bag, and presented it to DMA director Harry Parker and his staff as a morale-boosting gift.[xxvi]



17.
Modified Deardorff 8 × 10 Field Camera photographing Constantin Brancusi, *Beginning of the World* (c. 1920).

Collection Dallas Museum of Art, Dallas.
See Note 16



18.
Dallas Cowboys Autograph Football.
See Note 16



19.
Constantin Brancusi, *Mademoiselle Pogany II* (1920), *Endless Column* (1918), *Princess X* (1915) (from left to right).

Collections Albright-Knox Art Gallery, Buffalo, The Museum of Modern Art, New York, Sheldon Museum of Art, Lincoln.(*Endless Column* was photographed while on loan to the Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, for *Brancusi, Rosso, Man Ray—Framing Sculpture*, March 2014).

Note Facing the often-repeated serial works *Endless Column* and *Princess X* sits *Mademoiselle Pogany II*. This work, of which twelve versions in marble and bronze are known, was first modeled in clay after the Hungarian artist Margit Pogany, whose sharp, petite features Brancusi noticed at a pension where he often dined. When William M. Hekking, then the director of the Albright-Knox Art Gallery in Buffalo, borrowed *Mademoiselle Pogany II* from Duchamp in 1927, he hoped someone would buy the piece for the museum.[xxvii] The Albright-Knox eventually acquired the work from Duchamp through the Société Anonyme with the help of the Charlotte A. Watson Fund.[xxviii]

Originally part of a job lot of sculptures—including a bronze and a marble *Bird in Space*, and a marble *Mademoiselle Pogany*—

that Quinn acquired directly from the artist in 1920 for a total of $3,500, *Mademoiselle Pogany II* was originally priced at $1,000 at Brancusi's Arts Club exhibition. On 14 May 1997, Christie's auctioned a similar bronze from the series in New York for $7,042,500.



20.
Constantin Brancusi,
Endless Column (1918).

Collection The Museum of Modern Art, New York. (Photographed while on loan to the Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, for *Brancusi, Rosso, Man Ray—Framing Sculpture*, March 2014).

Note In the early 1960s, Streep sold *Endless Column* to Mary Sisler (formerly Hayes) for an unknown sum.[xxix] Sisler, who in 1983 donated her entire collection to MoMA, had inherited a large fortune from her first husband, who, according to the art historian Francis Naumann, owned controlling stock in the Firestone Tire and Rubber Company.

In *'Marcel Duchamp, The Art of Making Art in the Age of Mechanical Reproduction'* (Harry N. Abrams, Inc. New York, 1999), Francis Naumann writes: "Mrs. Sisler began to collect modern art in the early 1960s, shortly after the death of her second husband. By 1965 she had assembled an impressive early collection of Pop Art, which included works by Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, James Rosenquist, George Segal, and others. But if the truth be told, Mrs. Sisler knew virtually nothing about modern art, and even less about Pop Art and Duchamp. Her entire collection was purchased upon advice she received from her profoundly intelligent son, David Hayes, who, we will recall, was entrusted by Walter Hopps to produce the replicas of Duchamp's work used for the Pasadena retrospective in 1963. Hayes was well aware that Duchamp's conceptual approach to art prefigured some of the most important ideas and artistic strategies of the Pop movement, concerns that were well beyond the grasp of his mother, who later confessed that of all the works by Duchamp she owned, her favorites were the artist's early Impressionist paintings."



21.
Constantin Brancusi, *Princess X* (1915), *Maiastra* (1910–12), *Mademoiselle Pogany II* (1920) (from left to right).

Collections Sheldon Museum of Art, Lincoln, The Museum of Modern Art, New York, Albright-Knox Art Gallery, Buffalo.

Note *Princess X* was originally sold to John Quinn by Marius de Zayas of the Modern Gallery in New York, and purchased by Roché from Quinn's estate upon the collector's death. The sculpture was momentarily in the inventory of the Staempfli Gallery, New York, which acquired it for $90,000 in 1962 from Denise Roché, whom George Staempfli described in a letter to Norman Geske (director of the Sheldon Museum of Art in Lincoln, Nebraska) as a "crafty widow." It was soon resold to Olga N. Sheldon for $135,000. Olga purchased the work as a gift to the Sheldon Museum of Art in memory of her late husband Adams Bromley Sheldon, a wealthy lumberyard owner and farmer whose fortune facilitated the building of the museum.[xxx] A photograph commemorating this donation depicts a smiling Olga flanked by a line of men in evening dress (including the museum's architect, Philip Johnson), and Brancusi's phallic sculpture installed on a somewhat fanciful new base, since abandoned, which

Johnson and Joseph Ternbach designed for the Sheldon.[xxxi]

Note The now ghostly painting seen hanging to the left is Pablo Picasso's 1906 canvas *La Toilette* depicting a nude gazing into a mirror held for her by another woman. At the Albright-Knox this image was fittingly installed in relation to *Mademoiselle Pogany II* but forms an equally fitting alliance with the now super-imposed *Princess X*. This sculpture, which has clear links to both Brancusi's *Woman Looking Into a Mirror* (1909), now lost, and *Narcissus* (1910), is said to be based on the beautiful, wayward, notoriously vain Princess Marie Murat Bonaparte, who carried a mirror with her at all times, even at dinner parties, where she would look at herself while eating.

In this collaged threesome of works, a further connection can be drawn between *Princess X* and the adjacent *Maiastra* via the work of Brancusi's close friend Amedeo Modigliani, whose work also appears here in the company of *Maiastra* as currently displayed at MoMA, New York. Modigliani, who first met the Romanian sculptor in 1909, made a series of Caryatid drawings at that time, which bare remarkable formal similarities to *Princess X*—sharing the same attenuated grace. These drawings where, it seems, in turn influenced by Brancusi's earliest attempts at direct stone carving—the caryatid-like base (1907–08) that later became part of the multi-part *Maiastra* sculpture exhibited in Chicago.

Note In 1982, the gallery owner Sidney Janis wrote, "In time I found out that Brancusi was not the only person who made theatre out of the display of his sculptures. When we became friends with Henri-Pierre Roché—collector, critic and author of *Jules et Jim,* from which a memorable film was made—he used to take us to his apartment on the Boulevard Arago. In this, a special room was set aside for his Brancusi sculptures, which numbered about a dozen in all. Every one stood on a turntable, and Roché liked to put on a little show in which the room was darkened and a spotlight played on his favourite sculpture. This was *Princess X,* a monumental bust-cum-phallus. As the turntable slowly rotated, the shadow on the wall moved in time with the spotlight, rising and falling in a strange sensuous dance. Roché really put that shadow dance to work, too—above all when his lady friends, who were many, came to call." Press clipping, Sheldon Art Museum, uncatalogued.



22.
Modified Deardorff 8 × 10 Field Camera photographing Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915–23).

Collection Philadelphia Museum of Art, Philadelphia.

Courtesy Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp / Succession Marcel Duchamp
© Succession Marcel Duchamp.

Note Marcel Duchamp's enigmatic masterpiece *The Large Glass*, which is on permanent display in a room adjacent to the Philadelphia Museum of Art's extensive Brancusi collection, addresses itself to the Machine Age through its mechanomorphic protagonists (the wiry Bride, the Bachelors' apparatus) but also through the technical means of its production. As Dalia Judovitz writes "Duchamp had attempted to transfer the painted *Bride* by projecting a negative of the *Bride* onto the surface of the glass treated with a photosensitive emulsion. Since this print did not develop properly, he then used lead fuse wire to draw the silhouette, which he painted in by using graduations of black and white, in order to simulate a photograph of the *Bride*. The deployment of these elaborate technical strategies for reproducing the *Bride* on glass, not in its original colours but as a black and white photograph, reveals that the graphic dimensions of this work may be less in its iconographic content than in the projection of the material and technical conditions of its production. Duchamp's efforts to strip bare painting coincide with the strategy of reproduction of the *Bride,* one that delays its pictorial becoming through its deferral as a series of impressions, as photographic or engraved prints." See Dalia Judovitz, *Unpacking Duchamp: Art in Transit* (Berkeley: University of California Press, 1995).
See Notes 10 & 13



23.
Modified Deardorff 8 × 10 Field Camera photographing Constantin Brancusi, *The Kiss* (1916).

Collection Philadelphia Museum of Art, Philadelphia.
See Note 24



24.
Constantin Brancusi, *The Kiss* (1916) and *Oak Base* (1920) (left).

Collections Philadelphia Museum of Art, Philadelphia and Guggenheim Museum, New York. (*Oak Base* was photographed while on loan to the Art Gallery of Ontario, Toronto for the exhibition *The Great Upheaval: Masterpieces from the Guggenheim Collection, 1910–1918,* January 2014).

Note In a letter to Walter Pach dated 16 August 1916 Brancusi advised that the new owner of *The Kiss*, the attorney and art collector John Quinn, should not install the sculpture on a base for fear it might make the sculpture look amputated. However, in Chicago in 1927 Marcel Duchamp chose to install the sculpture on *Oak Base* (1920)—a configuration that was never repeated.



25.
Seagram Building, New York (1958).

Note Elizabeth Meyer-Lorentz and her husband, the filmmaker Pare Lorentz, put *The Chief* up for sale in 1946 through the Pierre Matisse Gallery. In 1947, it was sold to Patricia Kane Matta (later Patricia Matisse), then the wife of the Chilean surrealist painter Roberto Matta. In 1956, the sculpture was acquired, again through Pierre Matisse, by the architect and philanthropist Phyllis (née Bronfman) Lambert.

During Prohibition, Phyllis Lambert's father, Samuel Bronfman, made his fortune as one of the most entrepreneurial bootleggers of the era. In 1924, he founded the Distillers Corporation, which specialized in low-grade whiskey—the infamous "chickencock." Bronfman legally manufactured this mixture of pure alcohol, sulfuric acid, caramel, water, and aged rye whiskey in Montreal, Quebec, and distributed it by establishing a wholesale drug company, the Canada Pure Drug Company, thus taking advantage of a legal loophole that allowed alcohol—otherwise prohibited in Canada—to be sold as medicine. In 1928, he moved upmarket, acquiring Joseph E. Seagram & Sons, a producer of quality brand-name whiskeys, and eventually renamed his company Seagram Co. Ltd. In 1963, Bronfman purchased a controlling share in the Texas Pacific Coal and Oil Company, a business that his heirs sold to Sun Oil Co. in 1980 for $2.3 billion.[xxxii]

In an eight-page letter to her father dated 28 June 1954, Lambert made the case for building a progressive, modern New York headquarters for Seagram Co. Ltd. This reasoned but impassioned letter, which defied her father's own ideas and plans, led to Lambert heading the team that commissioned Ludwig Mies van der Rohe (her future architecture professor) and Philip Johnson to design the ground-breaking Seagram Building (1958) at 375 Park Avenue, New York, a 512-foot-high functionalist skyscraper with an open plaza that changed the way the city developed in the ensuing decades.[xxxiii] Along with commissioning major artworks by Picasso, Rothko, and Richard Lippold, in 1955 Lambert visited Brancusi in his Paris studio to discuss the idea of a major sculpture for the Seagram Plaza. Interestingly, given that he shunned the Diamonds' proposal a year later, [xxxiv] Brancusi offered to enlarge a version of *Le Coq* for the Seagram Building–but Lambert never followed up, due to her doubts about the integrity of enlarging an existing sculpture in this way.



26.
English Close Helmet (early 16th century).
Steel, 27.9 × 25.1 × 34.6 cm /
11 × 9 7/8 × 13 5/8 in.

Collection Ronald S. Lauder, New York.
See Notes 11 & 27



27.
Constantin Brancusi, *Bird in Space* (1926) and *The Chief* (1924-25) (left to right).

Collections Jon Shirley, Seattle and Ronald S. Lauder, New York.

Note This image reunites the last two sculptures from the 1927 Brancusi exhibition to remain in private hands.

In 2000, the polished bronze *Bird in Space* (1926) became the most expensive sculpture known to have been sold, when the gallery owner Vivian Horan, brokered the more than $30 million sale of Hester Diamond's sculpture to the collectors and patrons Jon and Mary Shirley.

Born in San Diego, California in 1938 Jon Shirley spent his early years in Pearl Harbor, Hawaii where his father, a Naval officer, was posted until soon after the surprise attack by the Japanese in December 1941. He later studied at MIT but left higher education to take up a position at the electronics supply store Radio Shack. From there he moved to the Tandy Corporation and then Microsoft, where he served as President from 1983–1990, guiding the then world's most valuable company through its initial public share offering in 1986 and in the process, creating three billionaires and 12,000 millionaires among company employees. With his wife Mary (1940 – 2013), Jon Shirley became a collector of modern and contemporary art, developing an illustrious, if particular, collection of several hundred works by artists including Alexander Calder, Chuck Close, Willem de Kooning, Franz Kline, Susan Rothenberg, Mark Rothko and Gerhard Richter. *Bird in Space*, a promised gift to the Seattle Art Museum, is housed in Jon Shirley's lakeside Medina home where it sits in pride of place in the spacious living room on a purpose-built earthquake-proof base.

In October 1993, Phyllis Lambert sold *The Chief* through the Pace Gallery, New York, to Ronald Steven Lauder, one of the heirs to the Estée Lauder cosmetics empire. For twenty years, Lauder, who has an estimated net worth of $3.7 billion, worked for the firm that his parents, Joseph and Estée Lauder, founded in 1946. In 1984, he moved into politics, becoming the Deputy Assistant Secretary of Defense for European and NATO Policy at the Pentagon, and in 1989 he joined the Republican race to become mayor of New York City, only to lose to Rudolph Giuliani. In 2007, after Lambert's brother Edgar Bronfman Sr. resigned from the post, Lauder, who is an outspoken supporter of Israeli Prime Minister Benjamin Netanyahu and the Likud Party, was elected president of the World Jewish Congress.

In 2001, Lauder founded the Neue Galerie, a museum specializing in early twentieth-century art from Germany and Austria, which is situated a few blocks from the Metropolitan Museum of Art on New York's Fifth Avenue. In June 2006, he famously paid $135 million—the highest price ever paid for a painting at that time—for *Portrait of Adele Bloch-Bauer* by Gustav Klimt, a highly gilded painting with its own dark provenance, having been seized from the Bloch-Bauer family following the Nazi Anschluss in March 1938. Along with his collection of European art, which includes a staggering number of works by Brancusi, Lauder owns the world's largest private collection of medieval and Renaissance armor. *The Chief* seems strangely at home among both the European Modernism and the ornately muscular armor—a subversively grinning parody of power.



28.
Giallo Fly (yellow) Ferrari 275 GTB/
4 N.A.R.T. Spyder (1967).

Collection Jon Shirley, Seattle.

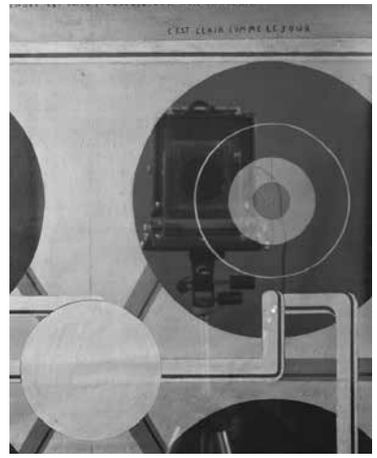
Photograph courtesy Spike Mafford, Seattle.

Note While well known as a collector and patron of the arts, Jon Shirley is perhaps more widely known as a collector of classic sports cars. Since 1990, he has amassed one of the most impressive and valuable collections of museum standard, rare Ferraris and Alfa Romeos, as well as significant racing cars from the 1950s and 1960s. One of the rarest Ferraris in existence, only two alloy versions were ever made, the soft-top N.A.R.T. Spyder, was the brainchild of Luigi Chinetti, a racing driver turned US Ferrari dealer. A red 275 GTB/4 N.A.R.T. Spyder was famously driven by Faye Dunaway in the 1968 film *The Thomas Crown Affair*. Dunaway's car-crazy co-star Steve McQueen later owned a N.A.R.T. Spyder. Jon Shirley recently stated that the two most beautiful objects that he owns are Brancusi's *Bird in Space* and the Giallo Fly Ferrari.



29.
Giallo Fly (yellow) Ferrari 275 GTB/
4 N.A.R.T. Spyder (1967)/Interior View.

Collection Jon Shirley, Seattle.
See Note 28



30.
Francis Picabia, *The Disks, This Thing is Made to Perpetuate My Memory* (1915–16)/
Detail with reflection of a modified Deardorff 8 × 10 Field Camera.

Collection The Arts Club of Chicago.

Note In 1955, The Arts Club acquired Francis Picabia's *The Disks, This Thing Is Made to Perpetuate My Memory (Les disques, cette chose est faite pour perpétuer mon souvenir)*, with the Arthur Heun Purchase Fund. In 1927, Heun, the interior designer of the original Arts Club rooms at the Wrigley Building and a board member, had purchased a Brancusi drawing from The Arts Club's Brancusi exhibition and would later sell it to the Chicago-based artist Peggy Burrows. The Picabia, a diagrammatic machine-like motif in oil and metallic paint on board, remains on permanent display in The Arts Club's salon space.

Note Modernism's machine aesthetic culminated, one might argue, in Philip Johnson and Alfred Barr's 1934 exhibition *Machine Art* at MoMA. The exhibition—which toured the country, making a stop at Chicago's Museum of Science and Industry—contained no art per se but presented machine-made objects in a highly rarefied environment completely devoid of context or design history. It has been suggested that *Machine Art*, with its insistence on the primacy of Platonic form, was as much about bolstering both the machine-centric preoccupations of Modernism's visual artists, and their tendency towards abstraction, as it was about celebrating design culture. Indeed Lewis Mumford wrote in his review of *Machine Art*: "If you like ball bearings and springs, you are prepared for Brancusi, Moholy-Nagy, Jacques Villon and Kandinsky." While used with great specificity and effect in the exhibition's publicity, documentation, and catalogue, photography was notably absent from *Machine Art,* compounding the sense of dislocation and abstraction embodied in Johnson's exhibition design. See Jennifer Jane Marshall, *Machine Art, 1934* (Chicago: University of Chicago Press, 2012): 84.
See Note 13



31.
Constantin Brancusi,
Adam & Eve (1916-21).

Collection Guggenheim Museum, New York.

Note Originally executed separately in 1916 but brought together as a single work prior to its sale to John Quinn in 1922, *Adam & Eve*, which was on long term loan to The Museum of Modern Art, New York between 1946–52, was finally sold by Duchamp and Roché to the Guggenheim Museum, New York in 1953 for $15,000. It was the then-director James Sweeney's first acquisition. Two years later, the Guggenheim opened the first major American museum exhibition of Brancusi's work—an exhibition that included 59 sculptures and ten drawings. Although never published, the exhibition records include extensive research and planning for an exhibition catalogue. Found within these files is one of the rare installation views of Brancusi's 1927 exhibition at The Arts Club of Chicago.



32.
Constantin Brancusi, *Socrates* (1922),
Maiastra (1910-12), *Adam & Eve* (1916-21).

Collections The Museum of Modern Art and New York, Guggenheim Museum, New York.

Note As is evident from a number of photographs made by Brancusi in his studio, the carved wooden *Socrates* was originally conceived to include *Cup II* (1917) which is seen (prior to 1922) perched, hat-like, on top of the sculpture's punctured head. By contrast, both *Maiastra* and *Adam & Eve* are accumulative works pieced together from originally independent fragments.
See Notes 5 & 21



33.
Constantin Brancusi,
Maiastra (1910-12) and *Adam & Eve* (1916-21).

Collections The Museum of Modern Art and New York, Guggenheim Museum, New York.

Note The *Maiastra* type bird exhibited at The Arts Club in 1927, the first of seven sculptures in this series, was made between 1910 and 1912 while its schematically carved Caryatid-like base can be dated to Brancusi's earliest attempts at direct stone carving (1907–08). Katherine Dreier (1877–1952) purchased the work in 1930 from Duchamp and Roché (who had priced the work at $1,800 at The Arts Club) and installed it in her garden in West Redding, Connecticut. In 1953, *Maiastra* was bequeathed to The Museum of Modern Art, New York.



34.
Gianlorenzo Bernini,
Allegory of Autumn (1616).

Collection Hester Diamond, New York.

Note In 1980, the interior designer Hester Diamond and her husband Harold, a school teacher turned collector and art dealer, who met Brancusi in June 1956 at his Paris studio, acquired *Bird in Space* (1926) from Gene Thaw, a dealer representing the estate of Joanna Steichen, Edward Steichen's widow. Hester recalls: "We paid $750,000. At that time, it may have been the highest price ever paid for any sculpture! We were so frightened by our own daring that we sold four of the five Brancusis we then owned, specifically to help pay for the Bird. It's a risible price compared to what I got for it, but even more so compared to what it would bring now.... Buying it was financially the smartest thing we ever did; selling the four others was the dumbest. Esthetically, it was definitely the smartest. My love for it never altered" (from correspondence with Hester Diamond, 2013).

For 20 years the sculpture graced the Diamonds' New York apartment in the company of gilded Empire Style and Georgian furniture and an astonishing array of modernist masterpieces including major works by Mon-

drian, Braque, Kandinsky, Léger and Picasso. From 1989 onwards, in an extraordinary turn-around, Hester began to dispose of her and her husband's entire collection of Modernism. Much of the collection was sold in a single Sotheby's auction on 4 November 2004, which included Brancusi's *The Kiss* (c. 1908) and the first Piet Mondrian 'Boogie-Woogie' painting *New York, 1941/Boogie-Woogie* (1941–42), which once sat beside *Bird in Space* in the Diamonds' apartment, and sold for $21,008,000. The proceeds from this and other sales fuelled Hester's new passion for Old Master paintings. As the Modernism was sold off to be replaced by high quality Renaissance masterpieces, so too were the period furnishings, to be replaced by a bold and highly colored interior designed by Jim Walrod, a friend of Hester's son Michael Diamond (the Beastie Boys' Mike D) and Nick Dine, the son of the painter Jim Dine.

In 2000, the polished bronze *Bird in Space* (1926) became the most expensive sculpture known to have been sold, when the gallery owner Vivian Horan, brokered the more than $30 million sale of Hester Diamond's sculpture to the collectors and patrons Jon and Mary Shirley. Diamond claims that the sale of the Brancusi allowed her to purchase Gianlorenzo Bernini's *Autumn* (1616). A rare adolescent work by the then teenage sculptor, *Autumn* was part of a larger commission by Prince Leone Strozzi for the Four Seasons for the gardens of the Villa Strozzi in Rome.



35.
Constantin Brancusi, *Bird in Space* (1926), *Three Penguins* (1911–12), *Socrates* (1922) (from left to right).

Collections Jon Shirley, Seattle, Philadelphia Museum of Art, Philadelphia, The Museum of Modern Art, New York.



36.
Three Penguins (1911–12).

Collection Philadelphia Museum of Art, Philadelphia.

Note Between 1918 and 1919, the painter and photographer Charles Sheeler (1883–1965) photographed the Arensbergs' New York apartment. While perhaps best known for his highly composed photographs of the Ford plant in River Rouge near Detroit, Sheeler was frequently called upon to apply his compositional rigor to the documentation of artworks and exhibitions. Sheeler's photographs of the Arensberg residence depict a cluttered living space combining simple rustic furnishings with a densely hung avant-garde art collection peppered with carved wooden artifacts. One such image depicts *Three Penguins* nestled in a brick fireplace. Above the mantelpiece hangs Marcel Duchamp's *The King and Queen Surrounded by Swift Nudes* (1912).

I) The year Marcel Duchamp arrived in Chicago to install Constantin Brancusi's exhibition at The Arts Club of Chicago, thirty-six major new buildings were constructed in the city, including high-rise apartment and office buildings, five hotels, and a number of important university buildings. The architectural firm Burnham Brothers—sons of Daniel Burnham, one of the most influential architects and city planners in Chicago's history—designed the tallest building of the year: the forty-one-story Bankers Building or Clark Adams Building at 105 West Adams Street. On 12 December, Chicago Municipal Airport was dedicated. Renamed Midway Airport in 1949, it became the world's busiest airport by 1959, serving ten million passengers a year. The year 1927 also saw the completion of the Clarence Buckingham Fountain, which included four identical pairs of twenty-foot-high bronze seahorses by French artist Marcel François Loyau that won the Prix National at the 1927 Paris Salon. (Buckingham had been a former trustee and benefactor of the Art Institute of Chicago). On 1 May, the architect (and lifelong gymnast) Irving K. Pond, president of the American Institute of Architects, celebrated his seventieth birthday by performing a backflip on the roof of Chicago's YMCA.

II) Judith Zilczer, *The Noble Buyer: John Quinn, Patron of the Avant-Garde* (Washington, DC: Smithsonian Institution Press, 1978).

III) Judith Zilczer, "The Dispersal of the John Quinn Collection," *Archive of American Art Journal* 30, no. 1/4 (1990): 35–40.

IV) B. L. Reid, *The Man from New York: John Quinn and His Friends* (New York: Oxford University Press, 1969).

V) As Ann Temkin observed in "Brancusi and his American Collectors," "The details of the negotiations are poorly documented. However, an invoice from the estate of John Quinn, dated 12 August 1926, and made out to Brancusi, specifies the total cost of $8,500 for a list of twenty-nine works, less than half of what Quinn originally paid altogether for these sculptures. A deposit of $4,500 was paid in cash, with $4,000 to be paid in six months. Duchamp signed checks of $3,500 on 11 August and $1,000 on 17 September 1926. Mary Rumsey lent $1,500 of the $8,500 total cost. Of the remaining $7,000, Roché later recalled the division to have been three-sevenths Duchamp, four-sevenths Roché. Lydie Sarazin-Levassor, Duchamp's wife at that time, recollected that he 'had devoted all his resources to this purchase.'" See Friedrich Teja Bach, Margit Rowell, and Ann Temkin, *Constantin Brancusi* (Cambridge, Mass.: The MIT Press, 1995).

VI) *Brancusi: Exhibition November 17–December 15, 1926* (New York: Brummer Gallery, 1926), exhibition catalogue.

VII) Pontus Hulten, Natalia Dumitresco, and Alexandre Istrati, *Brancusi* (London: Faber and Faber, 1988).

VIII) "Art Dealer Stabbed to Death," *United Press International*, 12 May 1975.

IX) Pontus Hulten, Natalia Dumitresco, and Alexandre Istrati, *Brancusi* (London: Faber and Faber, 1988): 180.

X) *A Century of Progress World's Fair Souvenir Book: Photography by Kaufmann and Fabry* (Chicago: Regensteiner Corporation, 1934).

XI) Marius de Zayas, *How, When, and Why Modern Art Came to New York* (Cambridge, Mass., and London: The MIT Press, 1996).

XII) *Constantin Brancusi* exhibition files, 1995, Philadelphia Art Museum.

XIII) Alfred Noon, ed., *The History of Ludlow, Massachusetts* (Springfield, MA: Springfield Printing and Binding Company, 1912).

XIV) In 1922, Loy—an artist, poet, playwright, actress, and lamp designer—wrote a poem titled "Brancusi's Golden Bird." The poem, which describes the sculpture as "an incandescent curve licked by chromatic flames . . ." is initially published in the literary journal *The Dial* along with T. S. Eliot's "The Waste Land" but was later reprinted in the catalogue for The Arts Club's Brancusi exhibition in 1927.

XV) Francis M. Naumann, "Walter Conrad Arensberg: Poet, Patron, and Participant in the New York Avant-Garde, 1915–20," *Philadelphia Museum of Art Bulletin* 76, no. 328 (1980): 17–19.

XVI) In 1927, Hollywood released two films set in Chicago. The eponymous *Chicago*, a comedy-drama directed by Frank Urson and produced by Cecil B. DeMille, retold the true story of Beulah Annan (the film's Roxie Hart) and her spectacular murder of her lover, while Josef von Sternberg's somewhat sentimental *Underworld,* considered to be the first American gangster movie, depicted a gritty and corrupt Chicago populated by hoods and hoodlums with names like Bull Weed, Rolls Royce, and Buck Mulligan.

XVII) Duchamp again commissioned a photographer—this time, the Japanese artist Soichi Sunami (1885–1971)—to document the exhibition, and annotated the images on the reverse with the catalogue numbers corresponding to the positions of the sculptures on the front, so that the exhibition appeared as an esoteric-looking cloud of floating numbers. See Paola Mola, ed. *Brancusi: The White Work* (Venice: Peggy Guggenheim Collection, 2005, distributed by Skira Editore S.p.A.): 181–85.

XVIII) Francis M. Naumann and Hector Obalk, eds., *Affectionately, Marcel: The Selected Correspondence of Marcel Duchamp* (Ghent and Amsterdam: Ludion Press, 2000): 183.

XIX) In 1904, Eugene Meyer founded an investment firm focusing on the gold, copper, automobile, and chemical industries, and amassed a large fortune in the ensuing years. He went on to found Allied Chemical Co. (now a subsidiary of Honeywell) and in 1933, purchased the failing *Washington Post*, transforming it through considerable investment into a journalistic powerhouse. In 1946, President Harry Truman invited Meyer to head the new World Bank, an international financial institution established to reduce global poverty.

XX) "Elizabeth Meyer Lorentz 1913–2001," memorialized by the Elizabeth Meyer Lorentz Fund in *The New York Community Trust* (New York: New York Community Trust, 2011).

XXI) Margit Rowell, *Brancusi vs. United States, The Historic Trial, 1928* (Paris: Vilo Publishing, 2001): 7–11.

XXII) Athena T. Spear, *Brancusi's Birds* (New York: New York University Press, 1969).

XXIII) Dora Vallier, "La Vie dans l'oeuvre de Léger," *Cahiers d'art* 29, no. 2 (1954):140.

XXIV) James M. Wells, *The Arts Club of Chicago: Seventy-Fifth Anniversary Exhibition, 1916–1991* (Chicago: Arts Club of Chicago, 1992): 9.

XXV) Chapman Kelley, "Chapman Kelley's Memoirs —Chapter 3," *Dallas Art History by Sam Bain* (blog), 18 December 2011, dallasarthistory.com/2011/12/chapman-kelleys-memoirs-chapter-3.html.

XXVI) Heather MacDonald, "Private Collecting, Private Obsessions: A Look at Dallas" (Art in Focus Lecture, Kimbell Art Museum, Fort Worth, TX, 6 January 2010).

XXVII) Steven A. Nash, *Painting and Sculpture from Antiquity to 1942* (Buffalo: Albright-Knox Art Gallery, 1979, distributed by Rizzoli International Publications).

XXVIII) Charlotte (née Sherman) Watson (1827–1900) was the second wife of Stephen Van Rensselaer Watson (1817–1880), a property developer and philanthropist who owned the Watson Grain Elevator in Buffalo and established the Erie Savings Bank. Charlotte followed her husband's philanthropic lead as a patron of the arts and founded the domestic science department at the Women's Educational and Industrial Union in Buffalo. See H. Perry Smith, ed., *History of the City of Buffalo and Erie County, Volume II* (Syracuse: D. Mason, 1884).

XXIX) Francis M. Naumann, *The Mary and William Sisler Collection* (New York: The Museum of Modern Art, 1984).

XXX) Norman A. Geske and Henry-Russell Hitchcock, *The Sheldon Memorial Art Gallery, University of Nebraska-Lincoln* (Lincoln: University of Nebraska, 1963): Unpaginated.

XXXI) Kimberly Golden, ed., "The Legacy of the Nebraska Art Association," *Nebraska U: A Collaborative History*, http://unlhistory.unl.edu.

XXXII) Nicholas Faith, *The Bronfmans: The Rise and Fall of the House of Seagram* (New York: St. Martin's Griffin, 2007).

XXXIII) Phyllis Lambert, *Building Seagram* (New Haven and London: Yale University Press, 2013): 240–47.

XXXIV) In 1956, the Diamonds were offered a finders' fee of $5,000 to acquire a Brancusi sculpture for the Pittsburgh-based businessman G. David Thompson. Thompson, who had an extensive collection of Modernism, was involved in the stainless steel industry and dreamed of casting a larger version of Brancusi's *Le Coq* (1949) in stainless steel for a New York office building. According to Hester, Brancusi (who died the following year) had no interest in this idea.

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Design
Philipp Arnold, Berlin / Munich

The Arts Club of Chicago
201 East Ontario Street
Chicago, Illinois 60611
Telephone 312 787–3997
Facsimile 312 787–8664
www.artsclubchicago.org

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Simon Starling
Pictures for an Exhibition
2013 – 2014

36 framed gelatin silver prints
Image size: 48 × 60 cm
Framed size: 90 × 115 cm
2 vitrines (140 × 75 × 20 cm),
2 modified Deardorff 8 × 10 in.
field cameras, film holders,
tripods, archival photographs

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