

WORKS ON PAPER
FROM THE ESTATE OF
BORIS ANISFELD
1879-1973



FALL EXHIBITION

October 23rd through December 15th, 2007

Exhibition organized by
Robert Kashey and David Wojciechowski

Catalogue by Charles Chatfield-Taylor

Edited by Elisabeth Kashey and Leanne M. Zalewski

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INTRODUCTION

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When Boris Anisfeld died in New London, Connecticut, on December 4, 1973, he was remembered by many generations of students of the Art Institute of Chicago, including Jack Beal, Leon Golub, Red Grooms, Caspar Henselman, Robert Indiana, Claes Oldenburg, LeRoy Neiman, and others. A passionate teacher, Anisfeld most of all impressed his students by his total commitment to being an artist. Painting defined his life and his persona. He never ceased to paint from his youth in Bessarabia, to his student years in St. Petersburg, and during his career as a set designer and a teacher in America.

Ten years after his death, the public became re-acquainted with his early work from Russia, when it was exhibited at Shepherd Gallery in the Fall of 1984. Boris Anisfeld's daughter, the late Mrs. Otis Chatfield-Taylor, née Morella Borisovna Anisfeld, was an untiring champion of this exhibition of her father's early work. It was followed by exhibitions in Toronto (1989), St. Petersburg (1994) and New York (2004). Now it is the grandson's turn to guard the estate of Boris Anisfeld and to present his grandfather's work to a younger generation. We are very pleased to continue working with the family in the present exhibition. The following remarks have been written by Charles Chatfield-Taylor.

Boris Anisfeld is a lively presence in the contemporary arts, both as a painter and as a theatre designer. While still in Russia, he worked with the director Vsevolod Meyerhold, the impresario Sergej Diaghilev and the choreographers Michel Fokine and Mikhail Mordkin. By 1910 he had established an international reputation for his theatre work. His career as a painter took him to Paris at the young age of twenty-seven. He was made a *sociétaire* of the *Salon d'Automne* in 1906, and he exhibited along with Larianov, Gontcharova, Serov, Vrubel and others. From then on, he could support a prosperous life style with the sale of his paintings. He was a member of *Mir Iskusstva* (World of Art) in St. Petersburg, and exhibited with them regularly from 1910 to 1917. He also participated in exhibitions of *Soyuz* (Union of Russian Artists) and the *Venok* (Wreath) group.

Prior to his departure from Russia in late 1917, Anisfeld had made contact with Christian Brinton, the enthusiastic promoter of modern art in America. Brinton arranged a touring exhibition of Anisfeld's paintings, beginning at the Brooklyn Museum in 1918. Thus Anisfeld had the great luck to be well received in the New World. He also had an agent, the flamboyant Max Rabinov (known as the "impresario who looks like an impresario"), and within weeks of his arrival in New York he began working on set designs for the Metropolitan Opera. This allowed Anisfeld and his family to live comfortably in New York, while his paintings continued to find eager buyers. By the end of the 1920's the demand for his work began to falter, and Anisfeld accepted the timely offer of a teaching position at the Art Institute of Chicago. He remained there until he retired in 1958. This security at the Art Institute allowed him to continue to paint without any con-

cern for the market, and some of his more interesting creations date from his time in Chicago.

Anisfeld took his painting very seriously, whereas his efforts for the theatre were not of great satisfaction to him. When asked by a reporter if he took pleasure in designing and painting sets, he snapped back: "I am an artist, not a scene painter." His daughter once said that although he worked hard on his theatre productions and enjoyed the final results, he thought of it as something less than serious, "like playing with toy soldiers." It was not art, as far as he was concerned. It was something he did to support his family.

The painting of watercolors, on the other hand, was something worthy of a true artist. Anisfeld regularly contributed to the watercolor exhibitions of the Chicago Art Institute between 1922 and 1950. The exhibition of 1932 included twenty-eight of his watercolors. He would, I think, have been gratified to know that a retrospective exhibition is dedicated to his works on paper. Nothing like this was ever arranged during his lifetime.

The works in this exhibition cover the whole span of Anisfeld's creative life until the 1950's, ranging from a politically motivated drawing and other early works executed in Russia, to Spanish-themed pieces of the teens and twenties, to landscapes from Colorado and New Mexico of the thirties and forties, to fanciful nudes of all decades.

Anisfeld's interest in watercolors dates back to his years as a student at the Odessa Drawing School (1895-1900). During the summer, he would pack up a paint box and a bedroll, don a large floppy sun hat, and head out in the countryside of Bessarabia and Kherson Province, painting and sketching along the way. Sadly, none of the watercolors from this time survive.

A number of works in this exhibition can be con-

COVER ILLUSTRATION: Boris Anisfeld, *Pansies*, cat. no. 13.

GRAPHIC DESIGN: Keith Stout.

PHOTOGRAPHY: Hisao Oka.

TECHNICAL NOTES: All measurements are in inches and centimeters; height precedes width. All drawings and watercolors are framed. Prices on request. All works subject to prior sale.

SHEPHERD GALLERY SERVICES has framed, matted, and restored all of the objects in this exhibition as needed. The Service Department is open to the public by appointment, Tuesday through Saturday from 10:00 a.m. to 6:00 p.m. Tel: 212-744-3392; fax: 212-744-1525; e-mail: sgservicesny@aol.com.

nected to other adventurous moments in Anisfeld's life. In the summer of 1913, he traveled around Spain, painting and sketching, while the family stayed in the French resort town of Hendaye on the Spanish border. The inspiration he derived from his time in Spain was to last his lifetime, and is clearly reflected in several watercolors in this exhibition.

In the summer of 1928, Anisfeld left his family in New York and traveled by car around the American Southwest, visiting Santa Fe, Taos, and Southern Colorado. A number of landscapes in this exhibition reflect his impressions of Native Americans, desert heat, and rock formations.

Also included are a number of watercolor studies for large paintings. Some of these paintings have survived, others have disappeared, but might one day surface again, owing to the growing interest in Anisfeld. In each case, the studies are finished works in their own right.

Some of the early watercolors such as *Seascape in Capri*, *Rachel*, and *Lot's Escape from Sodom* are well documented and have long exhibition histories. The bulk of the present collection, however, has never been seen by the public. Indeed, most of these gouaches have not seen the light of day since they were removed from Anisfeld's studio after the artist's death, and put into deep storage by his daughter. The fresh colors of many of these pieces can be attributed to my mother's care. Once stored, no light touched them for forty years.

Anisfeld's use of watercolor changed over time. The earlier works, made in Russia, were undertaken with a great deal of under-drawing, the kind of planning also associated with the artist's paintings. Works executed in America, on the other hand, tend to be more spontaneous and free flowing. The artist was rapidly putting down what was right in front of him in the open air, or what had suddenly appeared to his imagination, taking full advantage of the fluidity and speed inherent in watercolor. He was being playful, and perhaps painted for his own pure pleasure. I can imagine him sitting in his studio going over these intensely realized past moments, as one would look at photographs.

It seems surprising that most of the present watercolors are signed. This is easily explained: Anisfeld's daughter, my mother, concerned about her father's advancing age, made a great effort to persuade her father to sign as many of his works as possible. This was probably in the mid- to late fifties, when my grandfather was well over seventy. Her act of daughterly persuasion was not completely successful, but a large number of works did get signed, including many in this exhibition. The similarity and the medium of some of these signatures indicate that they were done in one batch at a time. Perhaps Anisfeld was not entire-

ly pleased to be compelled to do this, but his daughter was relentless.

Her relentlessness, unfortunately, was not accompanied by much organizational ability. Like many Russians, my mother had a great reverence for paperwork, which translated into a compulsion for making lists of her father's work. The problem lies in the lack of categorization in these lists, the changing of titles and reference numbers, the mistakes of naming some works, and the fact that list followed list without corrections or updates. While there are many lists, there are also many contradictions.

For this exhibition I have used the inventory list compiled shortly after Anisfeld's death in 1973, because it is the most comprehensive, and it was done at a time when the entire collection was most intact, and my mother's memory was still strong. In some cases I have been able to cross-reference entries on the 1973 list with information from other, less reliable inventory lists.

With exception of *Rachel* (1916), *Lot's Flight* (1916), and *The Sea* (1931) none of the watercolors are dated. Some studies, such as *Indian Madonna* and *Spanish Madonna* can be dated from the finished paintings. Others can be dated by the likeness of subject, style or technique. Most difficult to date are the watercolors from Colorado and New Mexico, which could have been done at any time between 1928, when Anisfeld first visited Taos, and the early 1960's, when the aging artist stopped spending his summers in Central City, Colorado. One work which exemplifies these difficulties is *Northern Lake*, a title I chose because it clearly does not depict a location in Colorado, as indicated in my mother's inventory. It is much more likely a view of a lake in the woods of Minnesota, where Anisfeld had a small cottage as a convenient retreat from Chicago.

In the end, I relied on my general familiarity with my grandfather's work. Since taking over the collection and the family archives following my mother's death in 1999, I have had ample time to study it in all its complexity. I hope to be able to make considered judgments about dating, provenance, and the history of the works. The family archives have been helpful to a point. However, Anisfeld was an artist and expressed himself visually. He did not leave much of a written record. Most of the people who knew him are long dead, or very old, and their memories tend to be selective or overly worshipful.

The present exhibition of works on paper should help to fill a gap in the history of Anisfeld's oeuvre. One does this very carefully, for the gaps are part of the history.

Charles Chatfield-Taylor

CATALOGUE



1 WOMAN FACING SHROUDED AND MASKED FIGURES,
circa 1905

Watercolor and ink on heavy weight wove paper. No watermark. 13 1/4" x 19 3/4"
(33.6 x 49.5 cm). On verso of former backing board label, inscribed in blue ink:
511, inscribed on top of this number in purple marker: 480.

Note: The present drawing was probably destined for one of the under-
ground publications which flourished in Russia during the 1905 revolu-
tion. Anisfeld worked for *Leshii* (Wood Goblin), *Satiricon*, *Zhupel*
(Bugbear) and other publications of the time. Reproductions of several
works from this period in the archive of Shepherd Gallery show similar
narrative subjects, drawn with an obsessive attention to minute details, not
unlike the contemporaneous works by Aubrey Beardsley.



2 STUDY FOR "THE GOLDEN TRIBUTE," circa 1908

Gouache with brushed-on varnish on heavy weight paper. 6 7/8" x 10 1/4" (17.5 x 26 cm). On verso sketch in graphite of a bearded man's face, possibly a self-portrait; label, inscribed: 785.

Note: Anisfeld painted the large *Golden Tribute* (78" x 106"; 1.88 x 2.70 m) in St. Petersburg in 1908. It was exhibited at the Imperial Academy of Arts in St. Petersburg in the same year. The large painting does not include the cat that appears in the present study.

Reference:

Brooklyn Museum, *The Boris Anisfeld Exhibition* (ed. by Christian Brinton) New York, 1918, cat. no. 6, ill. of the oil painting.



3 RACHEL, 1916

Gouache and some graphite on laid paper. No discernible watermark. 12 3/4" x 19" (32.4 x 48.2 cm). Signed and dated at lower right: *Boris Anisfeld 1916*; on verso of old backing board red-bordered label, printed: *C. M. A.*; inscribed: *433.19*.

Exhibitions:

Brooklyn Museum, *The Boris Anisfeld Exhibition* (ed. by Christian Brinton) New York, 1918, cat. no. 104.

The Art Institute of Chicago, *International Exhibition. Water Colors, Pastels, Drawings, and Miniatures*, 1928, cat. no. 486; *International Exhibition. Water Colors, Pastels, Drawings and Monotypes*, 1932, cat. no. 192a.

William Benton Museum of Art, The University of Connecticut, Storrs, *Boris Anisfeld 1879-1973, The Early Works/Theatre Sketches*, cat. no. 19, 1979.

Note: Rachel, in the book of Genesis in the Old Testament, was a shepherdess who met Jacob at the well where she had gone to water her sheep. She became his wife, and the mother of Joseph and Benjamin.



4 LOT'S ESCAPE FROM SODOM, 1916

Gouache and pastel on laid paper. No discernible watermark. 12 1/2" x 19" (31.7 x 48.2 cm). Signed and dated at lower right: *Boris Anisfeld 1916*.

Exhibitions:

Brooklyn Museum, *The Boris Anisfeld Exhibition* (ed. by Christian Brinton) New York, 1918, cat. no. 106.

The Art Institute of Chicago, *International Exhibition. Water Colors, Pastels, Drawings, and Miniatures*, 1928, cat. no. 485; *International Exhibition. Water Colors, Pastels, Drawings and Monotypes*, 1932, cat. no. 192a.

William Benton Museum of Art, The University of Connecticut, Storrs, Boris Anisfeld, *The Early Works/Theatre Sketches*, 1979, cat. no. 20.

Note: The catalogue of the William Benton Museum of Art comments about this gouache: "In an explosion of color and movement, the viewer's attention is drawn to the plight of Lot's wife, who is caught in the moment of turning into a pillar of salt."



5 SEASCAPE IN CAPRI, circa 1911

Gouache and watercolor on medium weight wove watercolor paper. No watermark. 14" x 19 7/8" (35.3 x 50.6 cm). Signed at lower right: *Boris Anisfeld*. On verso circular blue label, inscribed: 6 or 9.

Note: The composition of the present watercolor, with its high view point and the geometric forms of color spots resembles very strongly a painting *Sea and Rocks Capri II* of 1911. In the summer of 1911, Anisfeld spent several weeks in Capri, creating at least eight works in different media.

Reference:

Art Gallery of The Graduate Center, The City University of New York, *Boris Anisfeld, Paintings and Stage Designs 1906-1926*, 2003-04, cat. no. 7 (ill. of *Capri II*).



6 RUSSIAN WOMAN

Charcoal, pastel and graphite on board. 14 7/8" x 10" (37.8 x 25.5 cm). On verso label, inscribed: 607 (inventory list 1973).



7 NIGHTMARE, circa 1920

Pen and black, blue, and green ink, and grey wash on artists' board. 15 3/4" x 21 1/2" (40 x 54.7 cm). Signature at lower right partially destroyed: *Boris Anis*. On verso inscribed in the artist's daughter's hand: *Nightmare*; stamped: *E. H. & A. C. Friedrichs Co. / Artists' Materials / 169 West 57th St. New York*; inscribed in graphite: *19*; label, inscribed: *346* (inventory list 1973).

Note: The inventory no. 346 is listed as "pen and ink drawing, sketch for a large oil." No painting of this subject has come to light at this time. Most likely the present drawing is identical with a drawing of the same title exhibited in Chicago in 1932. That exhibition presented a total of twenty-eight works by Anisfeld. The art supplier's board came from a shop near Anisfeld's studio and apartment at 200 West 57th Street, where he lived in the 1920's.

Reference:

The Art Institute of Chicago, *International Exhibition. Watercolors, Pastels, Drawings and Monotypes*, 1932, cat. no. 191.

8 NUDE WOMAN
POSSIBLY STUDY FOR "SHULAMITE"

India ink and white chalk on artists' board. 10" x 15" (25.5 x 38"). On verso label, inscribed: 546 (inventory list 1973).

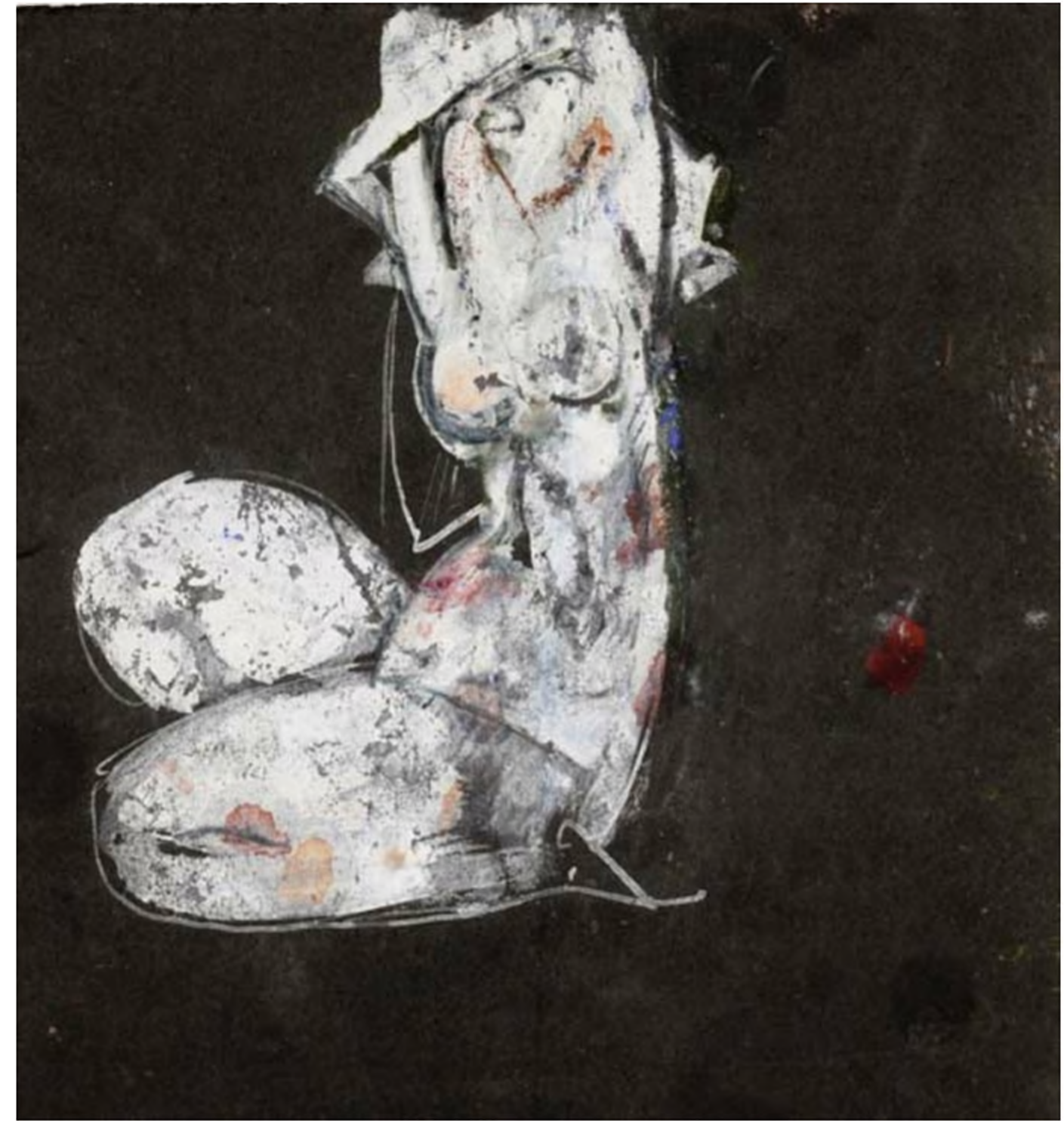
Note: This figure, with her arms raised over her head, her voluptuous thighs, and her upper body turned towards the viewer seems to be related to various treatments of the story of the Shulamite woman, told in the *Song of Solomon*. A lithograph *Shulamit* [sic] of 1913 was exhibited in the Chicago Art Institute in 1958, along with a *Shulamit* of 1928. A tempera painting *The Shulamite* of 1918 was exhibited in the Brooklyn Museum exhibition. There also exists a small painting *The Shulamite* of 1920 (priv. coll. San Francisco), and a large painting, with the same title, of 1929 (priv. coll.). Presumably, the present study was executed early on in this long series of paintings and watercolors, devoted to the captivating story of the Shulamite woman.

The Shulamite woman was black, beautiful, and the center of King Solomon's *Song of Songs*. Anisfeld represented her always as a shepherdess, according to her rural origins.

Reference:

The Art Institute of Chicago, *Boris Anisfeld Retrospective Exhibition*, Chicago, 1958, cat. no. 37 (lithograph), cat. no. 50 (painting).
Brooklyn Museum, *The Boris Anisfeld Exhibition* (ed. by Christian Brinton), New York, 1918, cat. no. 92, ill. (tempera).





9 NUDE WOMAN WITH RAISED ARMS
POSSIBLY STUDY FOR "THE SHULAMITE"

Gouache on medium weight wove black paper. No watermark. 9 1/8" x 8" (23.2 x 20.3 cm). On verso label, inscribed: 613 (inventory list 1973).

Note: About Anisfeld's numerous works depicting the Shulamite woman, see note for cat. no. 8.

10 NUDE WOMAN WITH STILL LIFE

Gouache and ink on medium weight wove paper. No watermark. Size of sheet, partially folded back: 19" x 10 3/8" (48.3 x 26.3 cm); size of gouache: 12 5/8" x 10 3/8" (32.2 x 26.3 cm). On verso sketches in charcoal, re-study and other indistinct figures; label, inscribed: 615 (inventory list 1973).

Note: This composition dates most likely from the 1920's, before Anisfeld's wife Frieda committed suicide in 1933. Anisfeld did not paint any charming or pretty nudes until a decade later.



11 NUDE WOMAN WITH VASE OF FLOWERS

Pastel and graphite on medium weight wove paper. No watermark. 12" x 9" (30.5 x 23 cm). Signed at lower right: Boris Anisfeld. On verso sketch in graphite of floral arrangement; label, inscribed: 611 (inventory list 1973).

Note: See note for cat. no. 10.



12 WOMAN WITH BIRD

Gouache, graphite and red crayon on medium weight wove paper. No watermark. 13 3/4" x 9 1/8" (34.9 x 23.2 cm). Signed at lower left: *Boris Anisfeld*. On verso label, inscribed: 578 (inventory list 1973).

Note: The present gouache might be a portrait of Frieda Anisfeld, the artist's wife, who committed suicide in 1933.



13 PANSIES, circa 1920-25

Watercolor and gouache on *Beverly* artists' board. 14 1/2" x 10 7/8" (36.9 x 27.7 cm). Signed at upper right (inverted): *Boris Anisfeld*. On verso inscribed in Cyrillic: *twenty-two*; label, inscribed: *316* (inventory list 1973); red-bordered label, inscribed: *7*.

Note: The date of this watercolor is unknown, but the vigor of its execution, and the *Beverly* board, suggest a date in the early to mid-1920's.

We are very grateful to Alexander Rabinovich for reading and translating the Cyrillic inscriptions on this and other works in this catalogue.



14 THE DANCE, circa 1932

Gouache on artists' board. 14 5/8" x 11" (37.1 x 28 cm). Signed at lower left: *Boris Anisfeld*. On verso inscribed in the artist's hand in Cyrillic: *fifteen*; inscribed in Cyrillic: *came from exhibition without frame*; inscribed in English: *Dance...*(rest illegible); inscribed in black marker: *318*; label, inscribed: *312* (inventory list 1973).

Exhibition:
The Art Institute of Chicago, *International Exhibition. Watercolors, Pastels, Drawings and Monotypes*, Chicago 1932, cat. no. 181a.

Note: A watercolor *The Dance* was exhibited in the Art Institute of Chicago in 1932, along with *Daphne* [sic] and *Chloe* (cat no. 18). Both watercolors are inscribed with numbers spelled out and with the remark that they came from an exhibition "without frame." Most likely, the two watercolors are from around 1932.



15 DANCING WOMAN

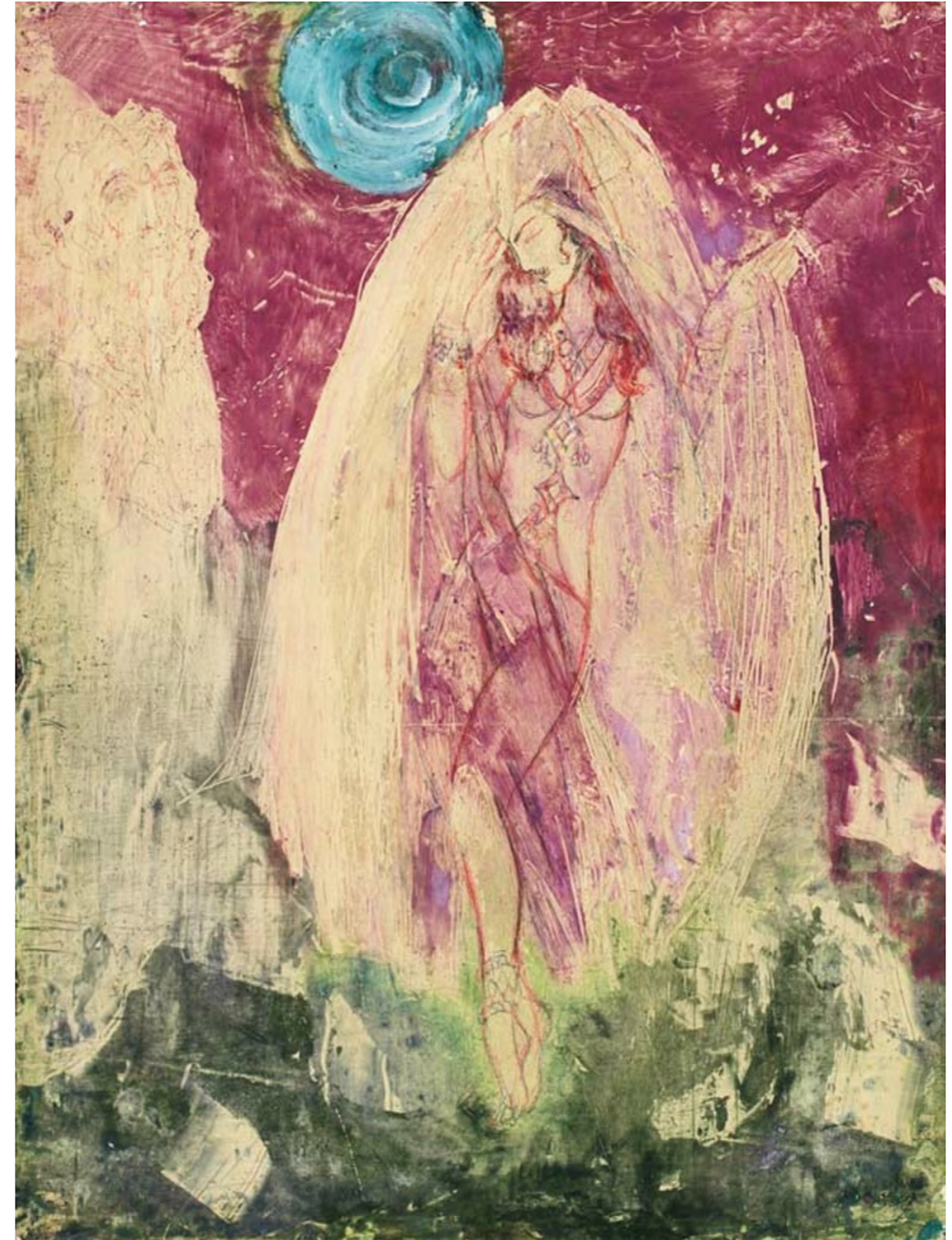
Gouache and some graphite on medium weight wove paper. No discernible watermark. 12" x 9" (30.4 x 22.9 cm). Signed at lower left: *Boris Anisfeld*. Inscribed at upper left: 566 (inventory list 1973). On verso sketch in gouache and some graphite of a female figure.



16 HINDU WOMAN, circa 1924

Gouache, graphite and scratch technique on artists' board, prepared with gesso. 9 7/8" x 7 1/2" (25.1 x 19 cm). Signed at lower right: *Boris Anisfeld*. On verso signed: *Boris Anisfeld*; inscribed in the artist's daughter's hand: *Figure of Woman*; inscribed: 270; label, inscribed: 290 (inventory list 1973); inscribed in old hand: 6 and 3.

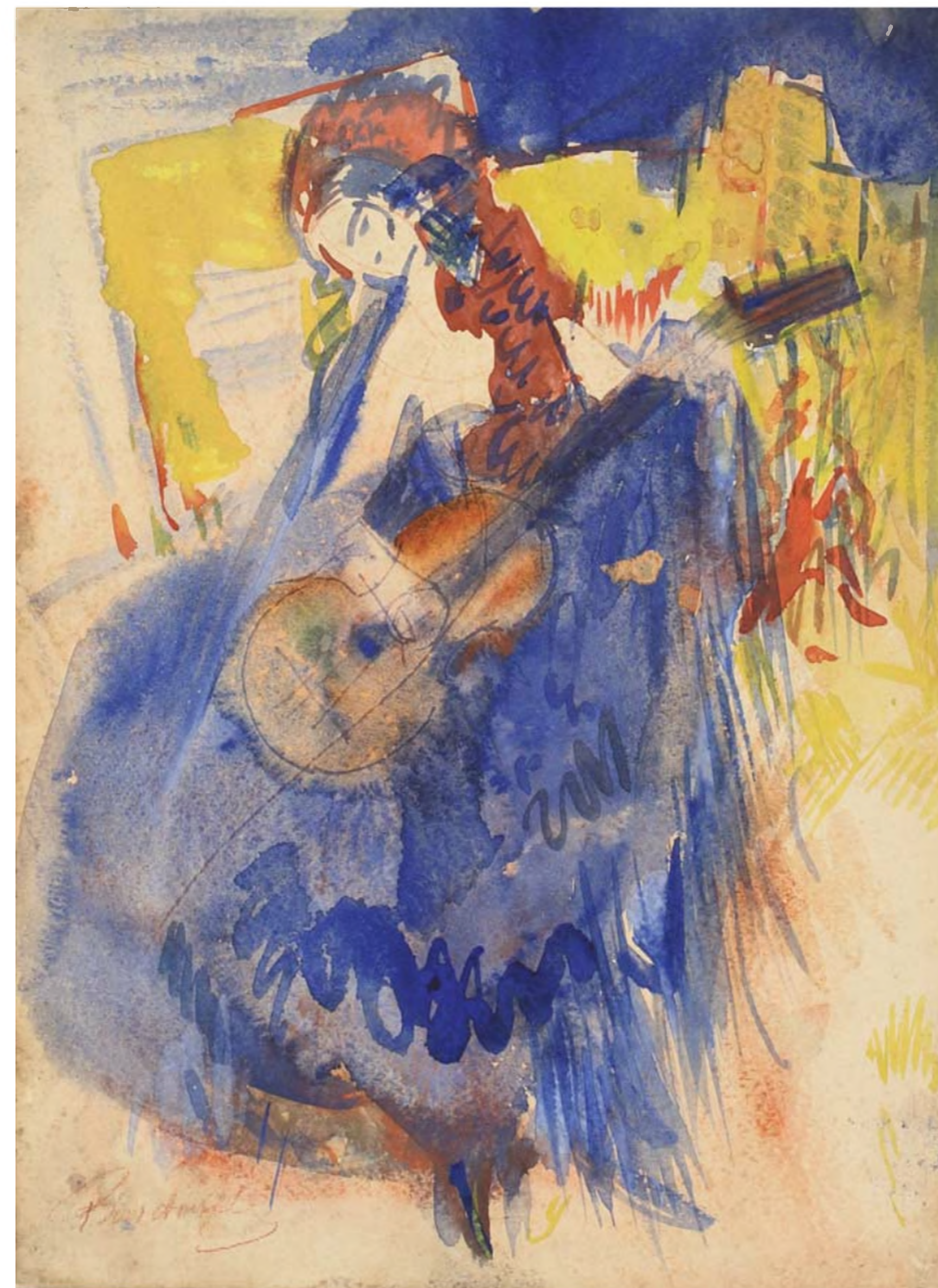
Note: Anisfeld created the present watercolor most likely at the time when he worked on the sets for Jules Massenet's opera *Le Roi de Lahore* (1924) for the Metropolitan Opera, New York. His fascination with oriental themes began when he painted the sets for Diaghilev's production of *Sheherazade* in 1910, followed by the sets for Michel Fokine's *A Night in Egypt* in 1913. Throughout his life Anisfeld was to be inspired by oriental subjects.



17 WOMAN WITH GUITAR, circa 1930

Gouache on *Beverly* artists' board. 14 1/2" x 10 3/4" (37 x 27.3 cm). Signed at lower left: *Boris Anisfeld*. On verso inscribed in old hand: 4; inscribed in Cyrillic: *twenty*; label, inscribed: 294 (inventory list 1973); red-bordered label inscribed: 9.

Note: The buildings in the background of this gouache are reminiscent of a painting titled *Woman in the Background of the City* of 1930 (priv. coll.), which depicts a Spanish subject.



18 DAPHNIS AND CHLOE, circa 1932

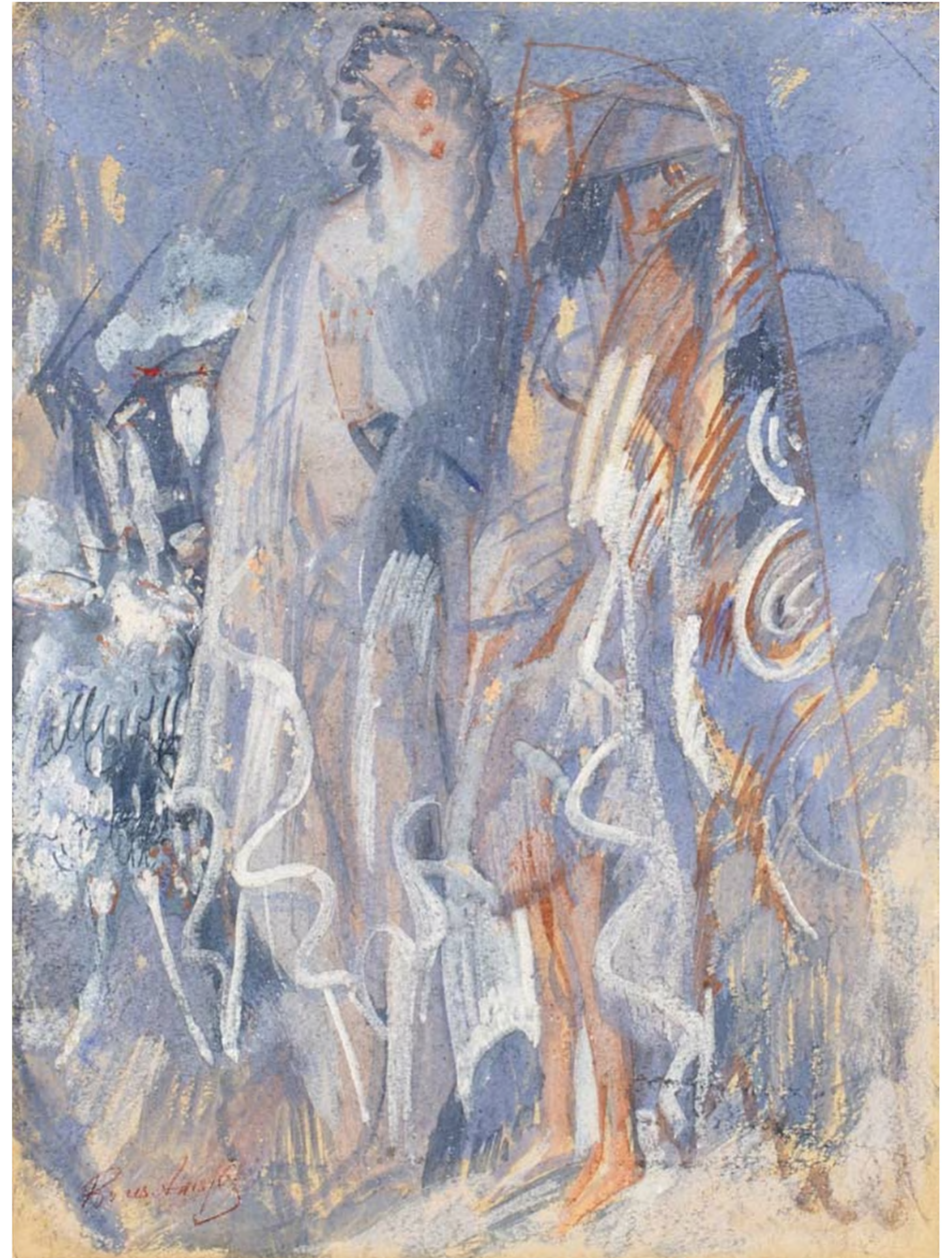
Gouache on *Morilla* artists' board. 14 5/8" x 10 7/8" (37.2 x 27.5 cm). Signed at lower left: *Boris Anisfeld*. On verso inscribed in Cyrillic: *Daphnis and Chloe*; inscribed in Cyrillic: *came from exhibition without frame*; inscribed in old hand: 32; label, inscribed: 319 (inventory list 1973); red-bordered label, inscribed: 1.

Exhibition:

The Art Institute of Chicago, *International Exhibition. Watercolors, Pastels, Drawings and Monotypes*, Chicago 1932, cat. no. 181b.

Note: A watercolor *Daphne* [sic] and *Chloe* was exhibited in the Art Institute of Chicago in 1932, along with *The Dance* (cat. no. 14). Both watercolors are inscribed with numbers spelled out and with the remark that they came from an exhibition "without frame." Most likely, the two watercolors are from around 1932.

The story of Daphnis and Chloe by the Greek writer Longus is a pastoral romance about a pair of lovers, their adventures, and final happy reunion.



19 AMAZON WITH HORSE, circa 1931

Gouache on *Morilla* artists' board. 14 1/2" x 10 1/8" (37 x 27.6 cm). Signed at lower left: *Boris Anisfeld*. On verso inscribed in the artist's hand in Cyrillic: *twenty-six*; label, inscribed: 318 (inventory list 1973); red-bordered label inscribed: 2.

Note: The sword in the woman's hand in the present gouache might identify her as an Amazon. A gouache titled *Amazons* of 1931 was exhibited in Chicago in 1958.

Reference:

The Art Institute of Chicago, *Boris Anisfeld Retrospective Exhibition*, Chicago 1958, cat. no. 15, ill. (*Amazons*).





20 NORTHERN LAKE, late 1930's

Watercolor on *Morilla* artists' board. 10 7/8" x 14 1/2" (27.6 x 36.8 cm). Signed at lower right: *Boris Anisfeld*. On verso label, inscribed: 309 (inventory list 1973); inscribed in graphite in old hand: 10; three sketches: a composition sketch of recto, a house, and an unidentifiable composition.

Note: In the inventory list of 1973 the present watercolor is titled *Central City, Colorado*, but it is more likely that it was executed in Minnesota, where Anisfeld had a forest cottage.



21 LAKE IN COLORADO

Watercolor on paper. No watermark. 9" x 11 7/8" (23 x 30 cm). Signed at lower right: *Boris Anisfeld*. On verso in graphite indistinct sketch of houses; label, inscribed: 515 (inventory list 1973).

22 RED ROCKS

Watercolor with brushed-on varnish on medium weight wove paper. No watermark.
12" x 9" (30.5 x 23 cm). On verso label, inscribed: 520 (inventory list 1973).

Note: This watercolor was probably painted in New Mexico or Colorado.
Anisfeld spent many summers in the American West between 1928 and
1958.





23 DESERT SAND AND WATER, circa 1928

Watercolor on *Morilla* artists' board. 10 7/8" x 14 1/2" (27.6 x 36.9 cm). Signed at lower left: *Boris Anisfeld*. On verso label, inscribed: 313; red-bordered label, inscribed: 6; inscribed in Cyrillic: *eighteen*; sketches of female heads in profile.

Note: In the summer of 1928, Anisfeld left his family in New York and traveled by car around the American Southwest, visiting Santa Fe, Taos, and Southern Colorado. The present drawing depicts the shimmering heat of the desert as well as the fresh green vegetation, which may grow there briefly after a rainfall.



24 LANDSCAPE IN COLORADO

Watercolor and graphite on medium weight wove paper. No watermark. 10 7/8" x 14 7/8" (27.5 x 37.7 cm). Signed at lower right: *Boris Anisfeld*. On verso label, inscribed: 528 (inventory list 1973).

Note: The present view of a house on a hill side, facing mountains, was painted in the area of Central City, Colorado, where Anisfeld owned a summer cottage from 1934 on.



25 NATIVE AMERICAN VILLAGE: TAOS, 1930's

Gouache and graphite on medium weight wove paper. No watermark. 9" x12" (23 x 30.5 cm). On verso label, inscribed: 617 (inventory list 1973).

Note: In the 1930's Anisfeld traveled to Santa Fe, New Mexico, and also visited Taos. At that time he probably executed the present watercolor, along with *Native American Woman with Children* (cat. no. 26).



26 NATIVE AMERICAN WOMAN WITH CHILDREN, circa 1930-40

Watercolor over some graphite on medium weight wove paper. No watermark. 9" x 12" (23 x 30.5 cm). On verso label, inscribed: 514 (inventory list 1973).

Note: During Anisfeld's trip to Santa Fe, New Mexico, in the 1930's, he painted a series of five watercolors, all of them studies for the large painting *Native American Madonna* (1940, priv. coll. San Francisco).



27 HEAD OF A SPANISH WOMAN WEARING A MANTILLA,
circa 1913

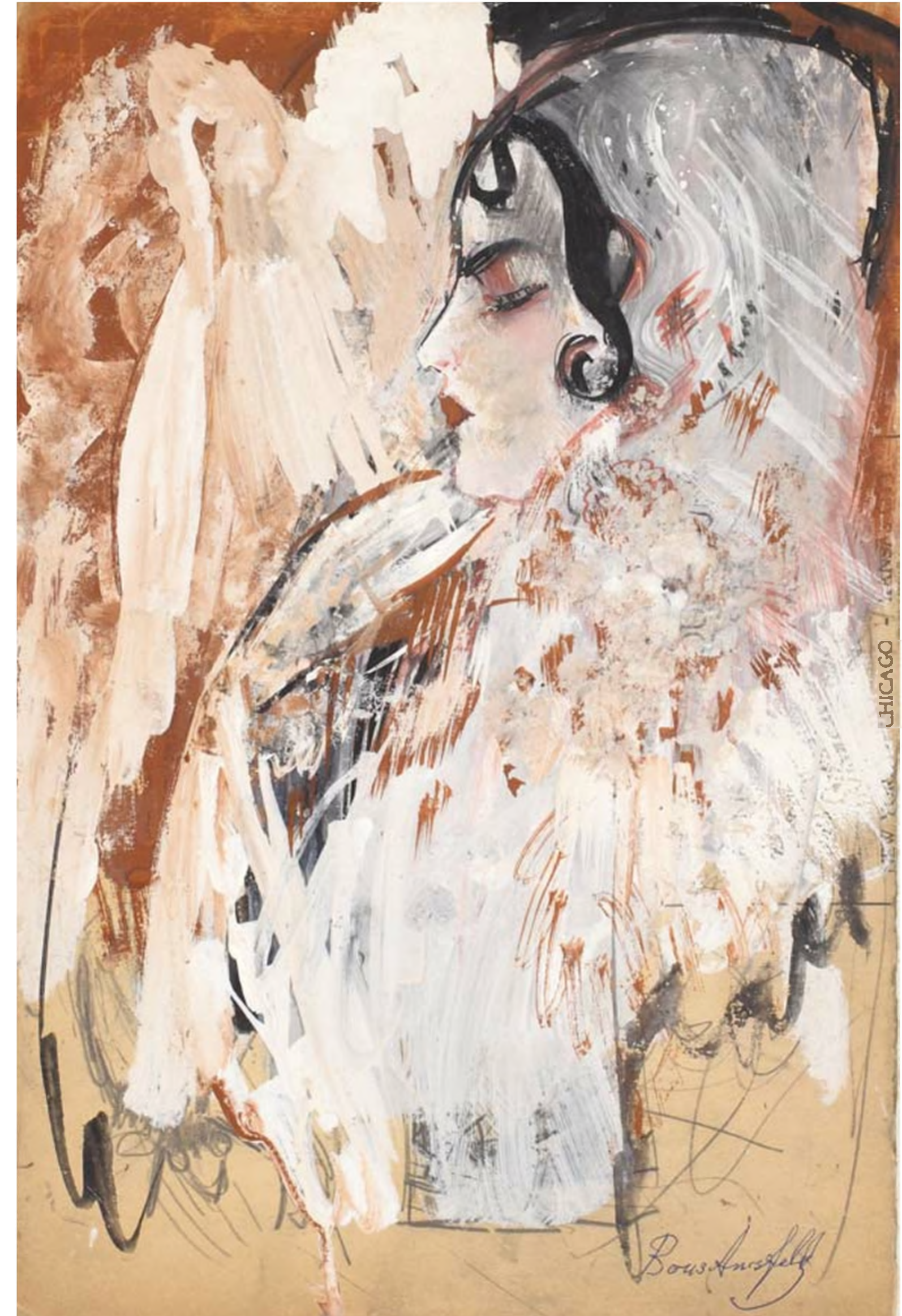
Gouache on thin wove tan paper. 16 1/2" x 11 1/4" (42 x 28.5 cm). Signed at lower right: *Boris Anisfeld*.

Note: The present gouache is most likely a work from the time of Anisfeld's trip through Spain in the summer of 1913.

28 PORTRAIT OF A SPANISH WOMAN

Gouache over graphite on verso of artists' board, printed along right edge with board maker's logo; readable: *NEW YORK-CHICAGO-KANSAS CITY*. 14 3/4" x 9 3/4" (37.3 x 24.9 cm). Signed at lower right: *Boris Anisfeld*. On verso, the prepared side of the board, sketches of female figures; label, inscribed: 517 (inventory list 1973).

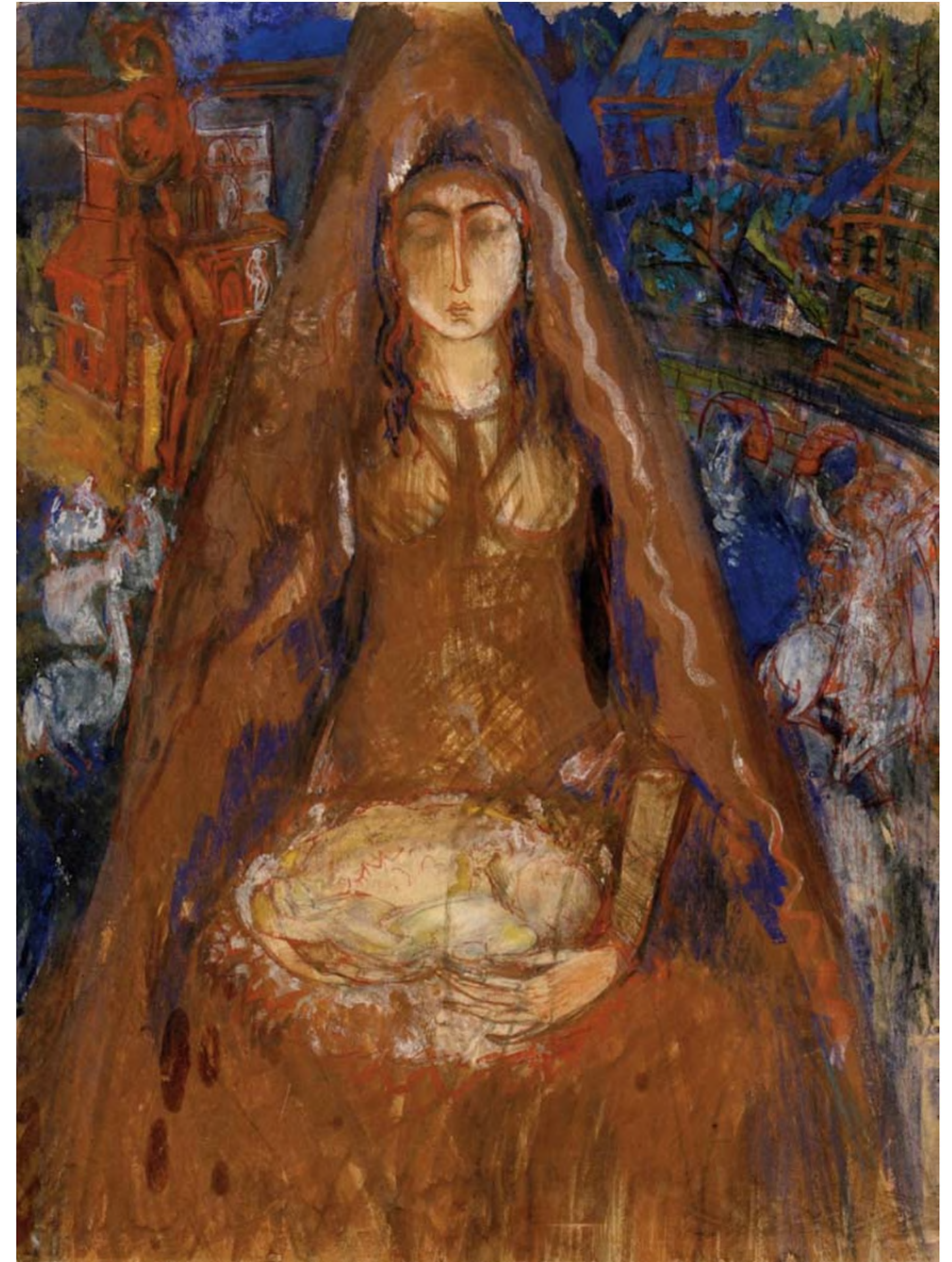
Note: Anisfeld was deeply affected by his travels in Spain in 1913. He continued to produce works of Spanish themes well into the 1940's.



29 STUDY FOR "SPANISH MADONNA"

Gouache, red crayon and some graphite on *Monogram* artist's board. 20" x 14 7/8"
(50.7 x 37.8 cm). On verso label, inscribed: 535 (inventory list 1973).

Note: This composition is a study for the painting *Spanish Madonna*
(priv. coll.).



30 STUDY FOR "PIETÀ" (1957-58)

Gouache on *Beverly* artists' board. 14 1/2" x 10 5/8" (37 x 27.1 cm). Signed at lower left: *Boris Anisfeld*. On verso inscribed in artist's hand in Cyrillic: *twelve*; inscribed in Cyrillic: *came from exhibition without frame*; label, inscribed 315 (inventory list 1973); twice inscribed: *Glom*; red-bordered label, inscribed: 4.

Note: Anisfeld exhibited in Chicago in 1958 two paintings depicting the death of Christ, *Pietà* and *Descent of Christ*. The groups of lamenting and veiled figures in the present gouache echo those in both paintings.

Reference:

The Art Institute of Chicago, *Boris Anisfeld. Retrospective Exhibition*, Chicago, 1958, cat. no. 75, ill. (*Pietà*), cat. no. 54, ill. (*Descent*).



31 recto: HEAD OF WOMAN WITH INFANT

Graphite, red crayon and ink on medium weight wove paper. No watermark.
10 3/4" x 8 1/2" (27.3 x 21.5 cm). Signed in ink at lower left: *Boris Anisfeld*.

verso: SKETCH OF WOMAN WITH INFANT

Pencil, red gouache. Signed at lower left: *Boris Anisfeld*. Label, inscribed:
K (or F) 100.





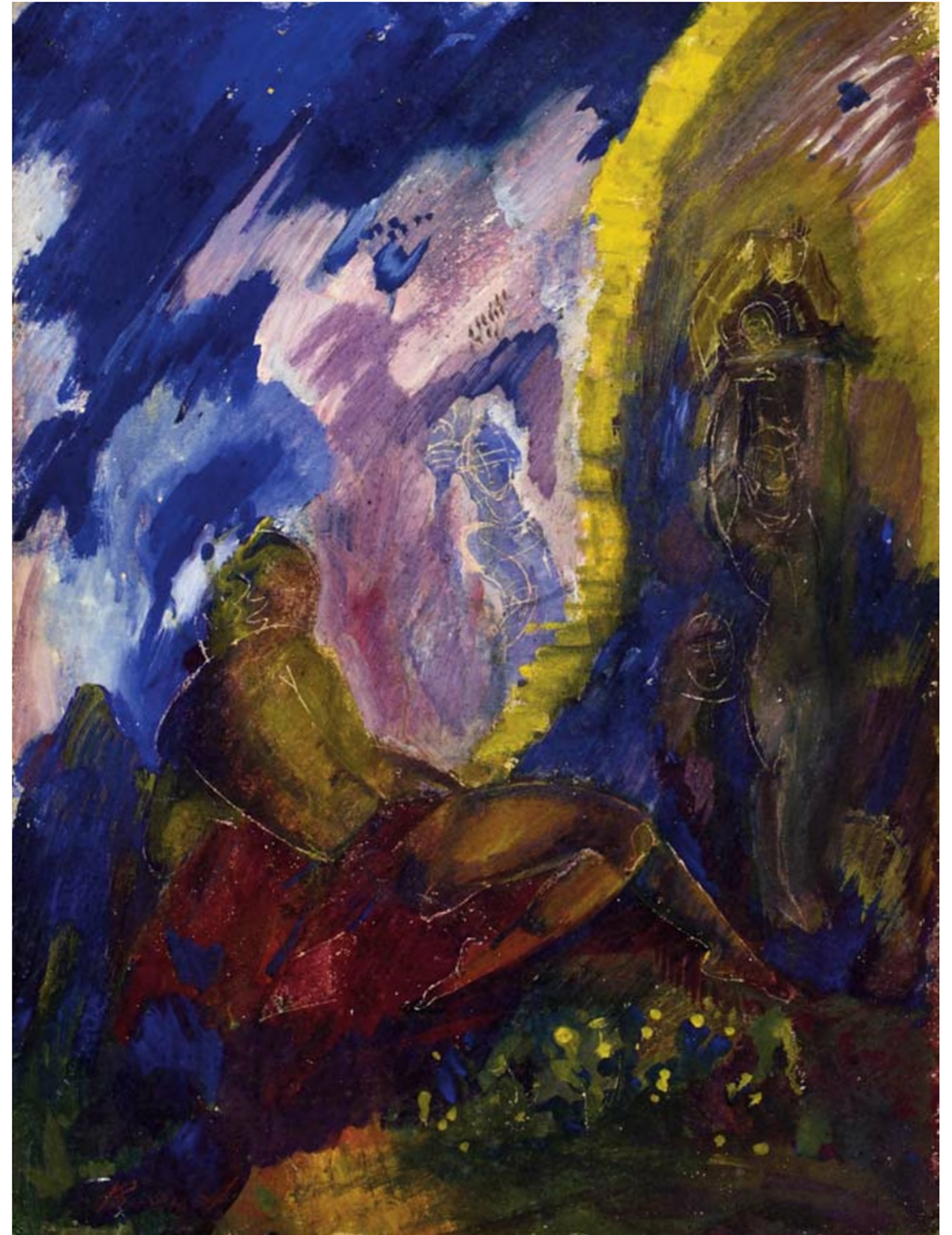
32 CAT

Graphite on tan wove paper. No watermark. 8 1/8" x 12 5/8" (20.6 x 32 cm). Signed in ink over graphite at lower right: *Boris Anisfeld*. On verso in graphite sketch of squatting figure.

Note: This drawing of a sleeping cat might be identical with a drawing exhibited in Chicago in 1932, titled *Sleeping Kitten*. Anisfeld usually had a cat around his house and studio and often depicted cats in his work.

Reference:

The Art Institute of Chicago, *International Exhibition. Water Colors, Pastels, Drawings and Monotypes*, Chicago 1932, cat. no. 195.



33 STORM

Gouache with scratch technique on *Morilla* artists' board. 14 1/2" x 10 7/8" (36.9 x 27.5 cm). Signed indistinctly at lower left: *Boris Anisfeld*. On verso indistinctly inscribed in the artist's hand in Cyrillic: *twenty-four*; red-bordered label, inscribed 3; inscribed in old hand in graphite: 5; inscribed: 310 (inventory list of 1973).



34 GROUP OF NUDE WOMEN IN A MIST, circa 1932

Watercolor over graphite on heavyweight wove paper. No watermark. 11 1/4" x 16"
(28.5 x 40.7 cm). On verso sketch in graphite of a domed building.

Note: The present watercolor resembles the elongated nude women grouped at the water's edge in the painting *The Lake*, dated 1932, which was exhibited at the Gilman Galleries in 1982.

Reference:

Gilman Galleries, *Boris Anisfeld 1879-1973*, Chicago, 1982, p. 12
(ill. of *The Lake*).



35 THE SEA, 1931

Tempera on heavy weight water color paper. 21 1/8" x 27 7/8" (52.7 x 70.8 cm). Signed and dated at lower right: *Boris Anisfeld / 1931*. On verso of old backing paper label, printed: *Gilman Galleries, 103 East Oak Street, Chicago, Illinois 60611* and typed: *THE SEA/Boris Anisfeld/watercolor/21 1/2" x 27"/ \$ 8,000*.

Exhibition:

The Art Institute of Chicago, *Boris Anisfeld. Retrospective Exhibition*, Chicago 1958, cat. no. 16.
Gilman Gallery, Chicago, 1982, not ill.

36 KNIGHT ON HORSEBACK
SKETCH FOR "ST. GEORGE AND THE DRAGON"

Watercolor and gouache on *Morilla* artists' board. 14 5/8" x 10 7/8" (37.1 x 27.6 cm).
Signed at lower left: *Boris Anisfeld*. On verso label, inscribed: 314 (inventory list 1973);
red-bordered label, inscribed 8; inscribed 5; in graphite sketch of five figures.

Note: The inventory list of 1973 identifies the present watercolor as a
sketch for *St. George and the Dragon*, one of Anisfeld's favorite themes.



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