CHICAGO COLLECTS
Selections from the Collection of Dr. Eugene A. Solow

Dedicated to the memory of Gloria Brackstone Solow

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Fig. 1
Ernst Ludwig Kirchner,
Portrait of Otto Meuller,
1915, color woodcut on paper (cat. 27)
Chicago has long been fortunate to be the home of serious private collectors who enhance the cultural resources of the city by involving themselves in its institutions. Now, through a grant from the Kemper Educational and Charitable Fund, The Art Institute of Chicago can make some of these important private collections accessible to the public. A new series of exhibitions — funded by the Kemper Fund and presented under the title Chicago Collects — will focus on prints and drawings in Chicago collections. It is appropriate that the first of these exhibitions be devoted to the collection of Dr. Eugene A. Solow, a long-standing donor to the Department of Prints and Drawings, a member of its Advisory Committee, and a Benefactor of the Art Institute. It is with gratitude to the Kemper Fund for its vision and generosity, and to Eugene Solow for his continuing commitment, that we are pleased to present an exhibition that demonstrates the fruitful relationship between this institution and the collectors who support it.

James N. Wood
Director
It is with great pleasure that the Department of Prints and Drawings presents this exhibition of selected works from the collection of Dr. Eugene A. Solow, who has enriched the cultural life of Chicago over the last three decades. A prominent Chicago allergist, Dr. Solow was one of the original founding board members of the Museum of Contemporary Art, and he continues his involvement there as a Trustee and donor. His formal affiliation with The Art Institute of Chicago began in 1967, when he became a member of the Advisory Committee on Prints and Drawings. Always a supportive friend of this department, he has over the years distinguished himself as a generous and discriminating Benefactor.

When speaking both of his own collecting and of his involvement in Chicago’s cultural institutions, Gene Solow is quick to credit his late wife, Gloria Brackstone Solow, for having sparked his passion for art. A Sunday painter herself, Mrs. Solow enjoyed visiting museums whenever they travelled, and she encouraged her husband and two daughters, Paulette and Judy, to join her. She had a gift for explaining to the family what attracted her to her favorite works of art. Her enthusiasm soon had its effect: while both their daughters began to make art, she and her husband began to collect it.

Gene Solow recalls a cruise that took the family to the North Cape of Norway in 1960. During a stopover in Oslo, they visited a commercial gallery where Gloria Solow spotted a colored crayon drawing on the floor in a corner. Without knowing its author, she was nonetheless immediately drawn to the powerful figure Male Nude Standing (fig.2). Her instinct proved to be sound, and this characteristic drawing of 1916 by the great Norwegian artist Edvard Munch became their first major purchase.

Inspired by this experience, the Solows determined upon their return to Chicago to spend every Wednesday — Gene’s day off — visiting museums and galleries. They became frequent visitors to the Art Institute, where they developed a friendship with the late Harold Joachim, then Curator of Prints and Drawings, who was known for sharing his passion and renowned expertise with those seriously interested in art. The Solows were also encouraged and advised in their collecting by the late Joshua Taylor, Professor of Art History at the University of Chicago. Before long, they had forged close working relationships with several dealers in Chicago and New York.

Mrs. Solow died in 1966, but her taste for expressionism and her love of figurative works continued to guide her husband’s collecting. She had developed a special fascination for the work of Egon Schiele, and it was, fittingly, in memory of her that Gene gave the Art Institute in 1966 a most important Schiele drawing — the compelling Russian Prisoner of War (cat. 58). In the years that followed her death Gene Solow assembled
an impressive group that boasts such important examples of this Austrian expressionist's draftsmanship as the *Self-Portrait* of 1911 (cover).

Daughters Paulette Solow and Judy Solow Kleckner have also contributed to the growth of the collection. On one trip to New York, Paulette acquired several charcoal drawings by Jack Beal, including the *Portrait of Fred Croton* (cat. 5), while trips to Mexico led the sisters to purchase works by such South American artists as Jose Luis Cuevas (cats. 9, 10, 11, and fig 6).

Gene Solow is the first to admit that he does not collect works of art with a particular strategy in mind. Nevertheless, the collection, which currently numbers well over 300 objects, is remarkably consistent in its time frame and its focus. With two notable exceptions — Albrecht Dürer's small engraved Passion of 1511/12 and the spectacular *Nude Study* by Pierre-Paul Prud'hon (fig. 4) — the collection concentrates on a one-hundred-year period beginning in the late 1870s. From Felicien Rops's impressive and theatrical pastel of 1877 (fig.5) through the drawings of the contemporary German artist Horst Janssen (fig. 7), the range of works reveals a consistency of focus: a passionate admiration for human themes — nudes, portraits, self-portraits, scenes of love and battle — and for the artist's straightforward, direct handling of media. Although the collection is strongest in works on paper — an emphasis deliberately reflected in this exhibition — it also includes such important paintings as Felix Vallotton's *Standing Nude with Red Hair* (fig. 8) and Philip Pearlstein's large *Reclining Nude on Pink and Purple Drapes* (cat. 46). The Solow collection also includes many sculptures, often by artists represented by works on paper in the collection. A prime example is the mahogany figure by Elie Nadelman (cat. 38), which is complemented by its preparatory drawing in pen and brown ink (cat. 39).

One need only study the works by Ensor, Nolde, Kirchner (fig. 1), Heckel, Kokoschka (fig. 9) and Schiele (cover) in the Solow collection to recognize that Gene Solow has an acute sensitivity for works that are inspired by the struggle of the human condition. This exhibition of selected works seeks to reflect that strength. We are extremely grateful to Eugene Solow for his generosity and cooperation in making his collection accessible to the public in this way. Thanks also go to Paulette Solow for her assistance during the planning of the exhibition, and especially for her help in compiling a total inventory of the collection. Finally, I would like to thank Martha Tedeschi, Assistant Curator of Prints and Drawings, who has done an exemplary job as organizer of this exhibition.

Douglas W. Druick
Prince Trust Curator of Prints and Drawings
February, 1988
CHECKLIST

Note: Works are listed in alphabetical order. In the case of prints, a proper name following the medium refers to the author of the standard catalogue raisonné for that artist.

1. William Bailey
   American, born 1930
   Reclining Nude, 1975
   Graphite on paper
   285 x 379 mm
   Signed “Bailey 1975” in graphite at lower right

2. William Bailey
   American, born 1930
   Woman’s Head, 1980
   Graphite on paper
   380 x 285 mm
   Signed “Bailey 1980” in graphite at lower right

3. Balthus (Count Balthasar Klossowski de Rola)
   French, born 1908
   Standing Woman with Hands Behind Her Head, c. 1933
   Graphite on paper
   245 x 260 mm

4. Balthus (Count Balthasar Klossowski de Rola)
   French, born 1908
   Sleeping Girl, c. 1958
   Graphite on paper
   531 x 425 mm

5. Jack Beal
   American, born 1931
   Portrait of Fred Croton, 1973
   Charcoal on paper
   645 x 497 mm
   Signed “Jack Beal” in red pastel at upper right

6. Jack Beal
   American, born 1931
   Self-Portrait Against a Landscape Background, 1973
   Pastel on paper
   706 x 495 mm

Fig. 4
Pierre-Paul Prud’hon, Nude Study (Marguerite), after 1800, black chalk heightened with white chalk on blue paper (cat. 501)
7. Lovis Corinth
German, 1858-1925
Potiphar's Wife, 1915
Graphite on paper
270 x 407 mm (composition)
Signed "Lovis Corinth" in graphite at lower right

8. Lovis Corinth
German, 1858-1925
Mr. and Mrs. Erich Goeritz, 1922
Lithographic crayon on paper
510 x 345 mm
Signed "Lovis Corinth 27 October 1922" in graphite at lower left

9. Jose Luis Cuevas
Mexican, born 1934
Vigil, 1959
Pen and black ink with brush and gray wash on paper
510 x 706 mm
Signed "Cuevas pic 59" in black ink at lower left

10. Jose Luis Cuevas
Mexican, born 1934
The Musician, Toledo, May 23, 1963
Pen and gray ink with brush and light brown wash over graphite on paper
270 x 192 mm
Signed "Cuevas '63" in gray ink at lower right

11. Jose Luis Cuevas
Mexican, born 1934
Portrait of a Woman, Toledo, May 23, 1963
Pen and black ink with brush and gray and light brown washes on paper
267 x 195 mm
Signed "Cuevas '63" in gray ink at lower right

12. Jim Dine
American, born 1935
Self-Portrait with Scotch Coat, 1979
Charcoal and pastel on paper
915 x 793 mm
Signed "Jim Dine 1979" on black pastel at bottom center

Fig. 5
Felicien Rops, Scene from "L'Husser de la Saison", 1877, pastel on paper
(cat. 53)

Fig. 6
Jose Luis Cuevas, Vigil, 1959, pen and black ink with brush and gray wash on paper
(cat. 51)
13. Jean Dubuffet  
French, 1901-1986  
*Body of a Woman*, 1950  
Pen and black ink on paper  
270 x 210 mm  
Inscribed “Paris dimanche 15 octobre 1950 Jean Dubuffet” in graphite at lower left

14. James Ensor  
Belgian, 1860-1949  
*Pierrot, His Aunt and Other Characters*, 1891  
Graphite on paper  
225 x 290 mm  
Signed “James Ensor” in graphite at lower left, “Ensor 1891” in graphite at lower center, and “Ensor” in graphite lower right

15. James Ensor  
Belgian, 1860-1949  
*Roman Triumph*, 1889  
Etching, Croquez 78, second state of two  
175 x 235 mm (plate)  
Signed “James Ensor 1889” in graphite at lower right

16. James Ensor  
Belgian, 1860-1949  
*The Gamblers*, 1895  
Etching, Croquez 92, only state  
117 x 160 mm (plate)  
Titled and signed “James Ensor 1885” in graphite at lower right

17. Alberto Giacometti  
Swiss, 1901-1966  
*Two Male Figures and a Standing Nude*, c. 1946  
Graphite on paper  
448 x 287 mm  
Signed “Alberto Giacometti vers 1948” in graphite at lower right  
The Art Institute of Chicago, Gift of Dr. Eugene Solow in Memory of Harold Joachim, 1974.510

18. Alberto Giacometti  
Swiss, 1901-1966  
*Head of Annette*, 1965  
Bronze, first of six  
153 mm high

Fig. 7  
Horst Janssen, *Helen Adler*, Pastel, 1978, pen and brown ink with watercolor over graphite on paper (cat. 23)
19. George Grosz
German, 1893-1859
Restaurant Scene, 1913
Pen and brown ink with brush and brown wash on paper
255 x 212 mm
Signed “Grosz” in graphite at lower right and dated on verso

20. George Grosz
German, 1893-1859
Battle Scene, 1915
Pen and black ink on paper
252 x 196 mm
Signed “Grosz 15” in black ink at lower left

21. Eric Heckel
German, 1883-1970
Sleeping Negress, 1910
Woodcut on paper, Dube 263, first state of two
245 x 330 mm (composition)
Signed “Heckel 19(? )” in graphite at lower right

22. David Hockney
English, born 1937
Friends II: Henry with Tulips, 1976
Lithograph on paper
1041 x 747 mm
Signed “David Hockney 76” in graphite at lower right
Numbered “28/90” in graphite at lower left

23. Horst Janssen
German, born 1929
Heinz Adler, Post, 1978
Pen and brown ink with watercolor over graphite on paper
446 x 257 mm
Signed “19/7/78 H. Janssen” in brown ink at lower right

24. Horst Janssen
German, born 1929
Therapeutic Mask, from the
Paranoia series, 1962
Graphite and pastel on paper
375 x 265 mm
The Art Institute of Chicago, Gift of Dr. Eugene A. Solow, 1982.1488
25. Horst Janssen  
German, born 1929  
*Monster and People*, 1986  
Pen and black ink with watercolor on paper  
170 x 260 mm

26. Charles-Eduard Jeanneret (Le Corbusier)  
French, 1887-1965  
*Portrait of Bauchant*, 1928  
Silverpoint on paper  
250 x 200 mm  
Signed "Bauchant aout 1928 Le Corbusier" in silverpoint at lower right

27. Ernst Ludwig Kirchner  
German, 1880-1938  
*Portrait of Otto Meueller*, 1915  
Color woodcut on paper, Dube 252, third state of four, trial proof  
273 x 546 mm (composition)  
Signed "E L Kirchner" in graphite at lower right

28. Ernst Ludwig Kirchner  
German, 1880-1938  
*Das Dorf*, 1917  
Woodcut on paper, Dube 307, second state of three  
475 x 375 mm (composition)  
Signed "Kirchner" in graphite at lower right

29. Ernst Ludwig Kirchner  
German, 1880-1938  
*Mother and Child*, 1920  
Pen and black ink with brush and black ink on paper  
500 x 376 mm  
Signed "E L Kirchner" in black ink at top center

30. Ron Kitaj  
American, born 1932  
*Woman of the People I*, 1974  
Pastel on tan paper  
770 x 557 mm  
Signed "Kitaj" in black pastel at lower left
31. Paul Klee
German, 1879-1940
*Lament*, 1908
Pen and black ink on paper
198 x 202 mm
Inscribed “1908” in graphite at lower right and “Totenklage 1908 I.” in black ink at lower left on the mount.

32. Oskar Kokoschka
Austrian, 1886-1980
*Reclining Female Nude*, c. 1912
Black crayon on paper
470 x 282 mm
Signed “O.K.” in black crayon at lower right.

33. Marino Marini
Italian, 1901-1960
*Horse and Rider*, 1947
Pen and black ink with brush and black wash on paper
385 x 290 mm
Signed “Marino 1947” in graphite at lower right.

34. Henri Matisse
French, 1869-1954
*Nude*, 1906
Woodcut on paper, Duthuit 317, only state
475 x 390 mm (image)
Signed “Henri Matisse” and numbered 28/50 in black ink at lower right.
The Art Institute of Chicago, Gift of Dr. Eugene A. Solow, 1972.1046.

35. Ludwig Meidner
German, 1884-1966
*Self-Portrait*, 1914
Drypoint on paper
144 x 116 mm (plate)
Signed “L. Meidner” in graphite at lower right.

36. Edvard Munch
Norwegian, 1863-1944
*Model Study*, 1894
Drypoint on paper, Schiafler 9, second state of two, trial proof
281 x 210 mm (plate)
37. Edvard Munch
Norwegian, 1863-1944
Self-Portrait (Male Nude Standing), 1916
Colored crayon with watercolor on paper
470 x 280 mm
Signed “Ed Munch” in graphite at lower right

38. Elie Nadelman
American, 1882-1946
Standing Nude Woman, c. 1910
Mahogany
394 mm high

39. Elie Nadelman
American, 1882-1946
Standing Nude Woman, c. 1910
Pen and brown ink over graphite on paper
311 x 220 mm

40. Emil Nolde
German, 1867-1956
Head of a Woman, 1906
Etching in brown ink on paper, Schiefler 24, fifth state of five
200 x 157 mm (plate)
Signed “Emil Nolde” in graphite at lower right

41. Emil Nolde
German, 1867-1956
Reclining Girl, 1907
Etching printed in blue ink on paper, Schiefler 75, fourth state of four
245 x 320 mm (plate)
Signed “Emil Nolde” in graphite at lower right

42. Emil Nolde
German, 1867-1956
Neighbors, 1918
Etching on paper, Schiefler 202, second state of four
215 x 260 mm
Signed “Emil Nolde” in graphite at lower right

Fig. 12
Paul Klee, Lament, 1908, pen and black ink on paper (cat. 31)
43. Claes Oldenburg
American, born in Sweden 1929
Woman Figure with Medusa Ornaments, 1967
Graphite and black chalk on paper
755 x 550 mm
Signed "C O 67" in graphite at lower center
The Art Institute of Chicago, Gift of Dr. Eugene A. Solow and Family, 1968.38

44. Claes Oldenburg
American, born in Sweden 1929
Fagend Studies, 1976
Charcoal and colored chalks on paper
1017 x 762 mm
Signed "C O 76" in charcoal at lower left
The Art Institute of Chicago, Gift of Dr. Eugene A. Solow and the Print and Drawing Club, 1977.511

45. Philip Pearlstein
American, born 1922
Two Models, 1960
Graphite on paper
345 x 270 mm
Signed "Pearlstein '60" in graphite at lower left

46. Philip Pearlstein
American, born 1922
Reclining Nude on Pink and Purple Drapes, 1968
Oil on canvas
1200 x 1500 mm
Signed "Pearlstein" in oil at lower right

47. Philip Pearlstein
American, born 1922
Female Model with Legs Against the Wall, 1975
Brush and sepia wash on paper
755 x 565 mm
Signed "Philip Pearlstein 1975" in graphite at lower right
Pablo Picasso
Spanish, 1881-1973
*The Rape VII,* November 2, 1933
Etching and aquatint on paper, Bloch 202, only state
197 x 278 mm (plate)
Signed "Picasso" in graphite at lower right

Pablo Picasso
Spanish, 1881-1973
*Blind Minotaur Guided in the Night by a Young Girl,* November 1934
Aquatint on paper, Bloch 225, only state
245 x 346 mm (plate)
Signed "Picasso" in graphite at lower right

Pierre-Paul Prud’hon
French, 1758-1823
*Nude Study (Marguerite),* after 1800
Black chalk heightened with white chalk on blue paper
520 x 300 mm

Larry Rivers
American, born 1923
*Sketch for Burial,* 1961/52
Graphite on paper
325 x 390 mm
Signed "Rivers" in graphite at lower left

Felicien Rops
Belgian, 1833-1898
*Study: Frances du Gymnase Posing for a Scene from "L’Huisser de la Saisie,"* 1877
Charcoal with highlights of watercolor and pastel on paper
512 x 285 mm
Signed "FR" in charcoal at lower right

Felicien Rops
Belgian, 1833-1898
*Scene from "L’Huisser de la Saisie,"* June 1877, 1877
Pastel on paper
610 x 790 mm
Signed "Felicien Rops" in black pastel at lower right
54. Egon Schiele
Austrian, 1890-1918
Female Portrait, 1911
Graphite on paper
440 x 310 mm

55. Egon Schiele
Austrian, 1890-1918
Female Nude, 1911
Graphite on paper
450 x 313 mm

56. Egon Schiele
Austrian, 1890-1918
Self-Portrait, 1911
Graphite and watercolor on paper
400 x 295 mm

57. Egon Schiele
Austrian, 1890-1918
Young Girl Reclining, Semi-Nude, 1912
Graphite and watercolor on paper
463 x 295 mm
Signed “Egon Schiele 1912” in graphite at lower left

58. Egon Schiele
Austrian, 1890-1918
Russian Prisoner of War, 1916
Graphite and watercolor on paper
483 x 308 mm
Signed “Egon Schiele 1916” in graphite at middle right
The Art Institute of Chicago,
Given in Memory of Gloria Brackstone Solow by Dr.
Eugene A. Solow and Family, 1966.172

59. James Valerio
American, born 1938
Reclining Nude, 1982
Graphite on paper
565 x 760 mm
Signed “Valerio 1982” in graphite at lower right
60. Felix Vallotton
French, born in Switzerland
1865-1925
Standing Nude with Red Hair,
1913
Oil on canvas
975 x 781 mm
Signed "F.Vallotton.13" in oil at lower right

61. Jacques Villon
French, 1875-1963
Renee Full Face, 1911
Etching on paper, Aubert & Perussaux 180, only state
452 x 345 mm (plate)
Signed "Jacques Villon" in graphite at lower right

62. Max Weber
American, born in Russia
1881-1961
Resting Figure, 1911
Pen and black ink with gouache over graphite on paper
300 x 227 mm
Signed "Max Weber 1911" in black ink at lower right

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