

Labels list for Object Package: IM-JKO-EXH-Urban Landscapes/Skyscrapers

Object Number15.296

Label Type: Wall Label Extended **Label Color:** White

Edwin M. Dawes
American, 1872 - 1945
Channel to the Mills, 1913
Oil on canvas
Anonymous gift 15.296

Born in Iowa, Dawes worked in Minneapolis from 1892 to 1913, the year he painted this image of an open-water channel curving through the mostly frozen Mississippi River toward Minneapolis's flour mills—today's Mill City Museum. He used an Impressionist technique to make the mills appear hazy in the distance and he also appears to have taken some liberties with the actual topography. But the mills' monumentality, especially compared to the passing train along the shoreline, alludes to the progress and prosperity of the increasingly industrialized cities of Minneapolis and St. Paul, as seen in the photo below.

Object Number25.444

Label Type:

Label Color:

Arnold Ronnebeck
American (born Germany), 1885 - 1947
Wall Street, New York, c. 1925
Graphite on paper
John DeLaittre Memorial Collection
Gift of funds from Mrs. Horace Ropes 25.444

Object Number86.108.2

Label Type: Wall Label Extended **Label Color:** White

Berenice Abbott, Photographer
American, 1898–1991
Parasol Press Ltd., New York, Publisher
Rockefeller Center, c. 1932
From "Retrospective" portfolio
Gelatin silver print (printed 1982)
Gift of the William R. Hibbs Family 86.108.2

Unrecognizable as the Art Deco landmark now housing the Today Show and Saturday Night Live, Rockefeller Center is under construction in Abbott's image, which focuses on scale and steel. What you don't see is the precarious perch that Abbott used, standard practice for photographers documenting the skyline and construction sites at a time before safety harnesses and hardhats.

Just a few years later, Abbott was hired by the Federal Art Project (FAP) of the Works Progress Administration to continue what she had been doing freelance—creating a broad record of the modernization of New York City. The FAP work was published in conjunction with the 1939 New York World's Fair as Changing New York.

Object Number86.108.37

Label Type: Wall Label Extended **Label Color:** White

Berenice Abbott, Photographer
American, 1898–1991
Parasol Press Ltd., New York, Publisher
New York at Night, 1934
From "Retrospective" portfolio
Gelatin silver print (printed 1982)
Gift of the William R. Hibbs Family 86.108.37

To get this dramatic night shot of lit-up offices, Abbott needed a 15-minute film exposure. She knew that most people left their offices at 5 p.m., turning their lights off when they left. The only night that it would be dark enough before 5 p.m. to create enough contrast between the building lights and the night sky was the shortest day of the year—December 20. Abbott also knew that wind would shake the camera over such a long exposure and blur her picture. So she found a building with the perfect view and got permission from the landlord to use a window. At sunset on December 20, 1934, Abbott got her picture.

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Object Number92.106.3

Label Type: Wall Label Extended **Label Color:** White

Alexander Rodchenko

Russian, 1891-1956

Shuchov Transmission Tower, 1929

Gelatin silver print

The John R. Van Derlip Fund 92.106.3

Rodchenko captured an unusual and monumental view of a radio transmission tower—from below, looking up through rings of concentric circles. These hyperboloid structures were marvels of modern Russia, created for Russian radio in the 1920s.

Rodchenko's focus on the manmade infrastructure of modern communication reflected the objectives of the Russian avant-garde, with its focus on geometry and industrial materials. Rodchenko himself was fascinated by radios and had a table full of them in the studio he shared with his wife.

Object Number95.82.19

Label Type: Wall Label Extended **Label Color:** White

Lewis W. Hine

American, 1874 - 1940

Empire State Building, New York, c. 1930

Gelatin silver print

Gift of Mickey Pallas 95.82.19

Stone cladding over steel, moving up foot by foot—Hine captures the exciting construction of what would be New York's tallest building, complete with the rendering on the billboard at street level. Though this view is monumental, Hine was interested in the human aspect of building skyscrapers, and collected his views of the construction of the Empire State Building in the book *Men at Work* (1932). He didn't take a machine-age view of the Empire State's construction, but a zoomorphic one, likening it to a gossamer web and its builders as "spiders spinning a fabric of steel against the sky."

Object Number98.276.55.1a-c

Label Type: Case Label Internal **Label Color:** White

Norman Bel Geddes

American, 1893-1958

"Manhattan" cocktail shaker service, c. 1934

Chromium-plated brass

Revere Copper and Brass Co., Manufacturer, Rome, New York, est. 1828

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.55.1a-c

Top industrial designer Norman Bel Geddes captured the reflections, stepped-back elements, and verticality of the city with his "Manhattan" cocktail service for Revere. Its tall, fluted shaker and rounded goblets are composed on the tray like buildings on a plaza. The ribbed cocktail shaker "allows a firm grip and makes pouring easier," according to the 1936 Revere product catalogue.

It was pricey but still affordable for middle-class socialites: In 1937, the 1-1/2 quart shaker was \$4 (\$96 in 2015 dollars), the tray \$3.50, cups a buck each.

Object Number98.276.55.2

Label Type:

Label Color:

Norman Bel Geddes

American, 1893-1958

Tray from the "Manhattan" cocktail shaker service, c. 1935

Chromium-plated brass

Revere Copper and Brass Co., Manufacturer, Rome, New York, est. 1828

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.55.2

Object Number98.276.55.3

Label Type:

Label Color:

Norman Bel Geddes

American, 1893-1958

Glass from the "Manhattan" cocktail shaker service, c. 1935

Chromium-plated copper

Revere Copper and Brass Co., Manufacturer, Rome, New York, est. 1828

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.55.3

Labels list for Object Package: IM-JKO-EXH-Urban Landscapes/Skyscrapers

Object Number98.276.55.4

Label Type:

Label Color:

Norman Bel Geddes
American, 1893-1958
Glass from the "Manhattan" cocktail shaker service, c. 1935
Chromium-plated copper
Revere Copper and Brass Co., Manufacturer, Rome, New York, est. 1828
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.55.4

Object Number98.276.55.5

Label Type:

Label Color:

Norman Bel Geddes
American, 1893-1958
Glass from the "Manhattan" cocktail shaker service, c. 1935
Chromium-plated copper
Revere Copper and Brass Co., Manufacturer, Rome, New York, est. 1828
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.55.5

Object Number98.276.55.6

Label Type:

Label Color:

Norman Bel Geddes
American, 1893-1958
Glass from the "Manhattan" cocktail shaker service, c. 1935
Chromium-plated copper
Revere Copper and Brass Co., Manufacturer, Rome, New York, est. 1828
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.55.6

Object Number98.276.57

Label Type: Case Label Internal

Label Color: White

Paul T. Frankl
American (born Austria), 1886–1958
"Skyscraper" chair, c. 1927
Lacquer and silver leaf on wood
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.57
Paul T. Frankl looked to New York City's skyline for his furniture designs. The stepped shapes that make up the arms of this chair echo the city's skyscrapers, which were required to be terraced in order to allow light and fresh air into the city. Below the seat, this chair's cutouts also reflect the typical skyscraper shape, which symbolized a desire for progress and a passion for innovation.

Object Number98.276.85a-i

Label Type: Wall Label Extended

Label Color: White

Kem (Karl Emanuel Martin) Weber
American (born Germany), 1889-1963
"Skyscraper" night table, 1928-1929
Mirror, burl walnut, glass, painted and silvered wood, chrome-plated metal, cedar
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.85a-i
Weber was forced to stay in the U.S. after World War I broke out, and made a career of delivering stylish interior and industrial design to the West Coast. This vertical vanity, reminiscent of space-saving designs for inner-city apartments, was actually created for a house in San Francisco. Positioned like a skyscraper between two twin beds, it offered more than a dresser, mirror, and lights for reading. The cylinder lights were part of a trend toward indirect electric lighting, an ambient way to illuminate the room as well as the vanity.

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Object Number98.276.107.1 **Label Type:** Case Label Internal **Label Color:** White

Louis W. Rice
American, (born Germany), 1872 - 1933
"Apollo Sky-Scraper" coffee and tea set, c. 1927
Silver-plated brass
Bernard Rice's Sons, Inc., Manufacturer, New York, New York
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.107.1
Composed like a group of buildings descending in size, the "Apollo Sky-Scraper" tea service designed by Rice for his family's company also had stepped-back tops and lids to further emulate "the Inspiration of Modernism," according to the firm's ads. The columnar handles were described as smokestacks. The "Apollo Sky-Scraper" Line also featured cocktail accessories and an array of serving dishes.

Object Number98.276.107.2 **Label Type:** **Label Color:**

Louis W. Rice
American, (born Germany), 1872 - 1933
"Skyscraper" tea and coffee service, c. 1928
Silver-plated brass
Bernard Rice's Sons, Inc., Manufacturer, New York, New York
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.107.2

Object Number98.276.107.3a,b **Label Type:** **Label Color:**

Louis W. Rice
American, (born Germany), 1872 - 1933
"Skyscraper" sugar basin with lid, c. 1928
Silver-plated brass
Bernard Rice's Sons, Inc., Manufacturer, New York, New York
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.107.3a,b

Object Number98.276.107.4 **Label Type:** **Label Color:**

Louis W. Rice
American, (born Germany), 1872 - 1933
"Skyscraper" creamer, c. 1928
Silver-plated brass
Bernard Rice's Sons, Inc., Manufacturer, New York, New York
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.107.4

Object Number98.276.204 **Label Type:** Wall Label Extended **Label Color:** White

Raymond Fernand Loewy
American (born France), 1893-1986
"Columaire" clock radio, 1930
Mahogany, metal, glass, electric components
Westinghouse Electric Company, Manufacturer, Pittsburgh, Pennsylvania, 1886-1999
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.204
As the virtual reality of its day, radio offered a real-time experience of national events, beginning with broadcasts from NBC and CBS in 1926. Families gathered in the evening for news, music, and other entertainment, and adults held "radio parties" to share the excitement of popular shows.

The Columaire fit in well with the growing radio culture. Advertised as taking up "only one square foot of floor space," Westinghouse's vertical design captured the energy of skyscrapers while providing superior tonal reception. Flipping on the discreet side controls, listeners were captivated by radio signals traveling through the air as if by magic.

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Object Number98.276.288 **Label Type:** Wall Label Extended **Label Color:** White

Jules Bouy

French-American, 1872-1937

Music cabinet, c. 1925-1930

Maple, bronze, velvet

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.288

The strong economy of the 1920s supported a market for luxurious home objects. For French designers like Bouy, who was working in the U.S. by the early 1920s, high-end materials such as maple and bronze and superior craftsmanship expressed a Continental focus on quality furniture. Featuring blue velvet-lined drawers for storing music sheets, spiraling brass hardware, and a sleekly balanced silhouette, this music cabinet is a statement piece. Unlike Frankl's skyscraper furniture that focused on color and overall form, Bouy introduced subtle details and rounded edges into the modernist canon of geometric simplicity.

Object Number2002.134 **Label Type:** Wall Label Simple **Label Color:** White

Joseph Claude Sinel

American, (born New Zealand), 1889-1975

"Model S" scale, c. 1927

Various metals, chrome, glass, rubber, pigment

International Ticket Scale Company, Manufacturer, New York City

Gift of Various Donors, by exchange 2002.134

Object Number2004.19 **Label Type:** Wall Label Extended **Label Color:** White

Muirhead Bone

Scottish, 1876 - 1953

Manhattan Excavation, 1923-1928

Drypoint; Edition of 151 (19 states)

The Richard Lewis Hillstrom Fund 2004.19

In this intriguing bird's-eye view, Bone presents a meticulously detailed construction site in Midtown Manhattan. With great observational precision, he depicts workers building the Roosevelt Hotel at 45th Street and Madison Avenue, one of the many massive construction projects underway during the economic boom of the 1920s. Using the engraving technique of drypoint, Bone contrasts the immense size and dramatic complexity of the excavation pit with the tiny figures of the workers. He spent five years completing this print, which went through 19 states (versions) before it was finally issued as an edition.

Object Number2007.3a-d **Label Type:** Case Label Internal **Label Color:** White

Paul T. Frankl

American (born Austria), 1886–1958

"Skyscraper" bookcase, c. 1926

Lacquered wood, brass

Frankl Galleries, Maker, New York City, 1922-?

The Robert J. Ulrich Works of Art Purchase Fund 2007.3a-d

Skyscrapers are familiar urban sights today, but in the 1920s they were still new and inspiring, a symbol of American ingenuity.

Paul T. Frankl, an immigrant to the United States, got caught up in the excitement over skyscrapers and designed this bookcase to bring architecture inside the home in a practical way. Its cherry-red shelves look out like the windows of a building.

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Object Number2011.80.6 **Label Type:** Wall Label Extended **Label Color:** White

George Grosz

German (active United States), 1893 - 1959

Small View of New York, c. 1953

Watercolor

Bequest of Dr. John I. Coe 2011.80.6

A prominent member of Berlin Dada and the Neue Sachlichkeit (New Objectivity) movements, George Grosz emigrated from Germany with his family in 1933 and settled in New York City, having barely escaped from military authorities of the newly installed Nazi regime who considered him an enemy of the state for his radical anti-fascist activities. Though he continued to incorporate political content in his work during the 1930s, he increasingly focused on landscape and urban views in his new homeland, as seen in this abstracted interpretation of the Manhattan skyline.

Object Number2015.93.6 **Label Type:** **Label Color:**

Lyonel Feininger

American (active Germany), 1871–1956

Street, 1915

Strasse

Charcoal with pen and ink border

Gift of Elizabeth, Julie, and Catherine Andrus in memory of John and Marion Andrus 2015.93.6

Object NumberB.89.2 **Label Type:** Wall Label Extended **Label Color:** White

Natalia Sergeevna Goncharova

Russian, 1881-1962

Gorod: Stikhi (The City: Verses)

Aleksandr Rubakin

Aleksandr Rubakin, in Paris

Lithographs and lithographed text; bound volume; Edition of 325

Gift of Ruth and Bruce Dayton B.89.2

Natalia Goncharova permanently settled in Paris in 1917 along with her companion, the Russian avant-garde painter Mikhail Larionov. Her evocative illustrations for “The City” reflect her artistic evolution from Neo-Primitivism and Futurism to a theatrical lyricism, derived from her work as a stage designer for the renowned Russian impresario Sergei Diaghilev.

Aleksandr Rubakin’s romanticized poems about Paris chronicle the city as it evolves into a modern urban center. Together, the poems and illustrations present a vision of a dynamic, vital metropolis—exciting, full of movement, and encompassing the human and emotional elements of modern city life.

Object NumberB.91.5.65 **Label Type:** **Label Color:**

Max Pollak

American (born Czechoslovakia), 1886 - 1970

My City, 1929

Theodore Dreiser

Horace Liveright, New York

Lithographic illustrations of color aquatints, letterpress; bound volume; Edition of 275

Gift of Ruth and Bruce Dayton B.91.5.65

Labels list for Object Package: IM-JKO-EXH-Urban Landscapes/Skyscrapers

Object NumberL2014.234.47 **Label Type:** Wall Label Extended **Label Color:** White

Stefan Hirsch

born Germany, 1899-1964

Night Terminal, 1929

Oil on canvas

Myron Kunin Collection of American Art L2014.234.47

Hirsch captured the new urban landscape in this lonely nocturne. Like many of the Precisionist painters of the 1920s and '30s, Hirsch turned his attention to skyscrapers, bridges, and factories, but his works also had a psychological undertone. Precisionism was a distinctly American style of modernism, characterized by simplified shapes, hard-edged lines, and a cool and impersonal tone. Here, the softer edges and fluorescent colors create a more haunting scene, alluding to the overwhelming sense of isolation in the city and the recent explosion of advertising.

Object NumberL2014.234.59 **Label Type:** Wall Label Extended **Label Color:** White

Louis Lozowick

American (born Russia), 1892 - 1973

New York, 59th Street Bridge, 1922

Oil on canvas

Myron Kunin Collection of American Art L2014.234.59

Born in Ludvinovka, Ukraine, Louis Lozowick immigrated to the U.S. at the age of 14. In New York, he studied at the National Academy of Design. During 1919–24, he traveled extensively in Europe, where he began a series of images based on remembrances of his daily commute into New York City on an elevated train. Towering above the streets, it would round a turn where the urban vista swept before his eyes. With sweeping arcs and directional lines, Lozowick created a futurist vision celebrating this journey.

Object NumberL2014.234.84 **Label Type:** Wall Label Extended **Label Color:** White

Niles Spencer

Behind the Square, 1932

Oil on canvasboard

Myron Kunin Collection of American Art L2014.234.84

While many artists depicted the awe-inspiring heights of skyscrapers from street level, Spencer was interested in recreating the views from within these buildings. Spencer's work shares some qualities with the Precisionists, who used a machine-age aesthetic to render urban architecture, but his pictures were constructed according to color, rather than geometry. The subtle layering of tones to create spatial recession is apparent in Behind the Square. The title refers to Washington Square in Greenwich Village and the stepped building seen at the upper right is One Fifth Avenue, a New York landmark completed just three years before the painting was made.

Object NumberL2014.234.98 **Label Type:** Wall Label Extended **Label Color:** White

Max Weber

American (born Russia), 1881 - 1934

New York, 1914

Oil on canvas

Myron Kunin Collection of American Art L2014.234.98

Weber aimed to express "not what I see with my eye but with my consciousness." He succeeded here by evoking the urban experience, not merely documenting its features. After several formative years in Paris, Weber returned to New York in 1909 and helped introduce Cubism to America. Cubism, a style developed by Pablo Picasso and Georges Braque in which objects are analyzed, deconstructed, and re-presented as geometric shapes, was easily adapted to depictions of the new modern American cities.

Labels list for Object Package: IM-JKO-EXH-Urban Landscapes/Skyscrapers

Object NumberL2014.234.219 **Label Type:** Wall Label Extended **Label Color:** White

Harry Roseland

American, 1868 - 1950

Coney Island, 1920

Oil on canvas

Myron Kunin Collection of American Art L2014.234.219

Roseland went against the grain, taking a more realistic, narrative approach to depicting urban life at a time when most artists were employing the unrealistic colors and geometric forms of modernist abstraction. In 1920, New York City extended the subway to Coney Island, enabling the city's poorer citizens to reach the seaside resort for only five cents and transforming it into a popular destination for the masses. The beaches sometimes hosted more than a million people on busy summer Sundays, and Roseland captured both the heat and the crowds on such an afternoon.

Object NumberL2014.234.323 **Label Type:** Wall Label Simple **Label Color:** White

Earl Horter

American, 1881 - 1940

Construction Scene (New York City), N.D.

Watercolor on paper

Myron Kunin Collection of American Art L2014.234.323

Object NumberL2014.234.327 **Label Type:** Wall Label Extended **Label Color:** White

Stuart Davis

American, 1892–1964

Rue Des Rats #1, 1928

Oil and sand on canvas

Myron Kunin Collection of American Art L2014.234.327

The shops and apartments of the Parisian street are rendered in simple contour lines and further defined by a range of patterns and textures. While many American artists traveled to Paris as young students, Davis did not visit the city until 1928, when he was already a well-established painter working in his own modified Cubist style. In Rue des Rats, Davis applies his American aesthetic of bold colors, abstract forms, and a popular sensibility to this Parisian scene.

Object NumberL2014.234.332 **Label Type:** Wall Label Extended **Label Color:** White

Bernard Perlin

American, born 1918

Vacant Lots, 1948

Tempera on Masonite

Myron Kunin Collection of American Art L2014.234.332

After working as a graphic artist producing pro-war propaganda for the Office of War Information, Perlin began painting in the style of Magic Realism to highlight the fantastic in everyday urban American life. Whether in literature, painting, or film, Magic Realists subtly portrayed magical or unreal elements as natural within an otherwise realistic setting. Here, the uniform coloration of the brick buildings and ground compresses the space of the picture to focus the attention on a young boy scaling a chain-link fence. In the surreal scene, this forgotten space within the larger city appears glowing and otherworldly.

Object NumberL2014.234.417 **Label Type:** Wall Label Extended **Label Color:** White

Preston Dickinson

American, 1889-1930

High Bridge, 1922

Oil on canvas

Myron Kunin Collection of American Art L2014.234.417

Dickinson chose an oblique and unorthodox view of this bridge, looking down from a water tower on the Manhattan side of the Harlem River, which infuses this realistic landscape with a degree of modernist abstraction. When Dickinson returned to New York after three years of observing the avant-garde art of Europe, he settled in with his mother in the Bronx due to his failing health. Here, he found inspiration in the dynamism of the river and the buildings and factories around it, a combination of industry and nature seen from High Bridge in this painting.

Labels list for Object Package: IM-JKO-EXH-Urban Landscapes/Skyscrapers

Object NumberL2014.234.449 **Label Type:** Wall Label Simple **Label Color:** White

Preston Dickinson
American, 1889-1930
Harlem River, c. 1922
Pastel and ink on paper
Myron Kunin Collection of American Art L2014.234.449

Object NumberL2014.234.538 **Label Type:** Wall Label Extended **Label Color:** White

Francis Criss
American, British-born, 1901 - 1973
Bird Of Prey, N.D.
Oil on canvas
Myron Kunin Collection of American Art L2014.234.538
In this strikingly vertical composition, planes of flat color are juxtaposed with other patterns and textures to create an imposing view of the urban environment. The distorted perspective and inclusion of a single crow transform this work from a straightforward cityscape to the setting of a dream. Criss was interested in the psychological experience of the modern city, remarking, "Life is transient and complex...I attempt to capture the layers and depth of the city's environment, not paint it brick by brick."

Object NumberP.80.94 **Label Type:** **Label Color:**

Howard Cook
American, 1901 - 1980
Hudson River Bridge (George Washington Bridge), 1930
Etching; Edition of 50 (25 printed)
The Ethel Morrison Van Derlip Fund P.80.94

Object NumberP.94.30 **Label Type:** Wall Label Extended **Label Color:** White

Cyril E. Power
British, 1872 - 1951
The Tube Staircase, 1929
Color linocut on Japan paper; Edition of 50
Gift of funds from the Print and Drawing Council P.94.30
Cyril Power's dynamic Futurist-inspired arrangement of geometric forms and complementary color captures the essential form and rhythm of the nearly 200-step spiral staircase that connects Russell Square to a deep underground subway platform in the Bloomsbury section of London. Power was fascinated with the industrial architecture of London's underground rail system (the "Tube"), providing multiple subjects for his editioned prints while underscoring Power's belief that art should express contemporary life.