

# Marin *and* THE CRITICS

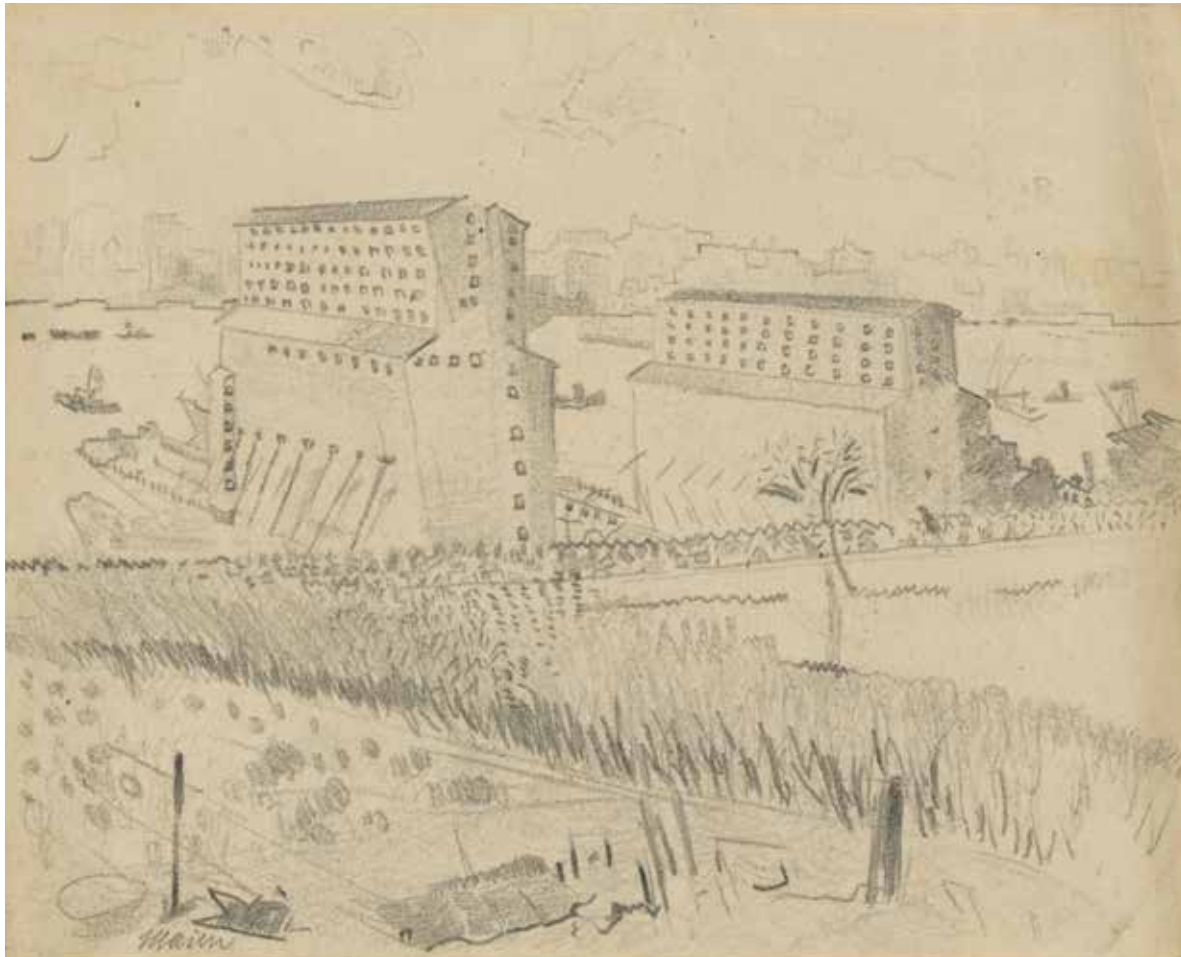
Volume II: A Virtual Exhibition  
Through July 31, 2020

Menconi +  
Schoelkopf









John Marin (1870–1953)

*Grain Elevators and New York  
Skyline from Boulevard East*

Pencil on paper, 8 × 10 inches

Signed at lower left: Marin

PROVENANCE

The artist; to

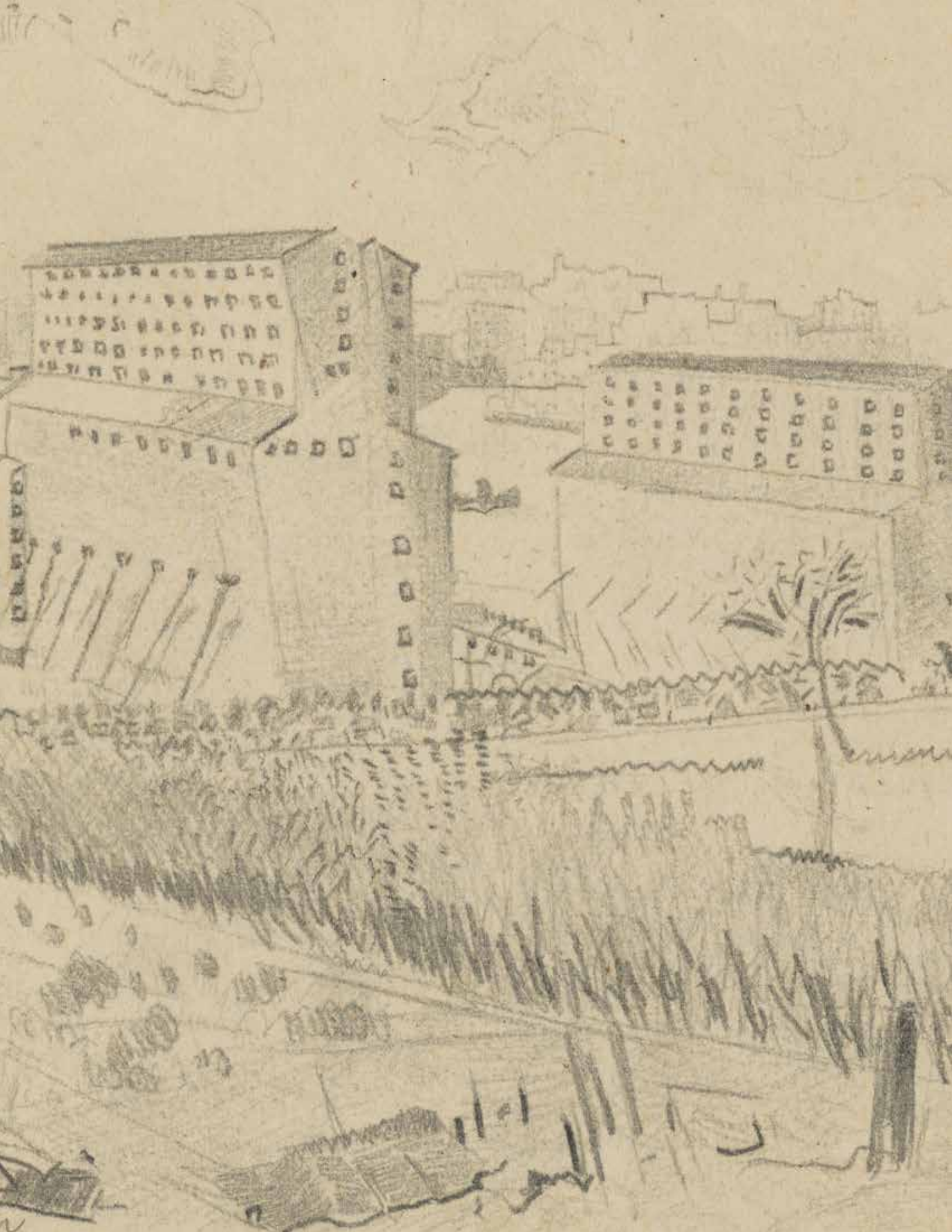
His estate, until the present

EXHIBITED

Utah Museum of Fine Arts, Salt Lake City; University  
Gallery at University of Minnesota, Minneapolis, *John  
Marin Drawing Retrospective*, 1969–1970, no. 20

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John Marin (1870–1953)

*Movement, Foliage*, c. 1915  
Pencil on board, 10¼ × 12¼ inches  
Signed at lower right: Marin

PROVENANCE

The artist; to  
His estate, until the present

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John Marin (1870–1953)

*Pine Trees on a Mountain Top,  
Small Point, Maine, 1915*

Watercolor on paper, 16 $\frac{1}{8}$  × 19 inches

Signed and dated at lower right: Marin 15

PROVENANCE

The artist; to

His estate, until the present

RECORDED

American Art Research Council, New York, no. 154-X, n.d.

// Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue  
Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970,  
p. 409, no. 15.31, illus.

EXHIBITED

Museum of Modern Art, New York, *John Marin*, 1936, no. 25 //  
Downtown Gallery, New York, *John Marin Before 1920*, February  
2–28, 1959, no. 24 // Downtown Gallery, New York, *Abstract  
Painting in America, 1903–1923*, March 27–April 21, 1962

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John Marin (1870–1953)

*Weehawken Sequence*, BY 1916  
Oil on canvasboard, 9½ × 12¼ inches

PROVENANCE

The artist; to  
His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 435, no. 16.98, illus.

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John Marin (1870–1953)

*Weehawken Sequence*, BY 1916

Oil on canvasboard, 12¼ × 10 inches

Signed at lower right: Marin; inscribed on back of board  
by the artist: Painted between 1903–1904, John Marin

PROVENANCE

The artist; to

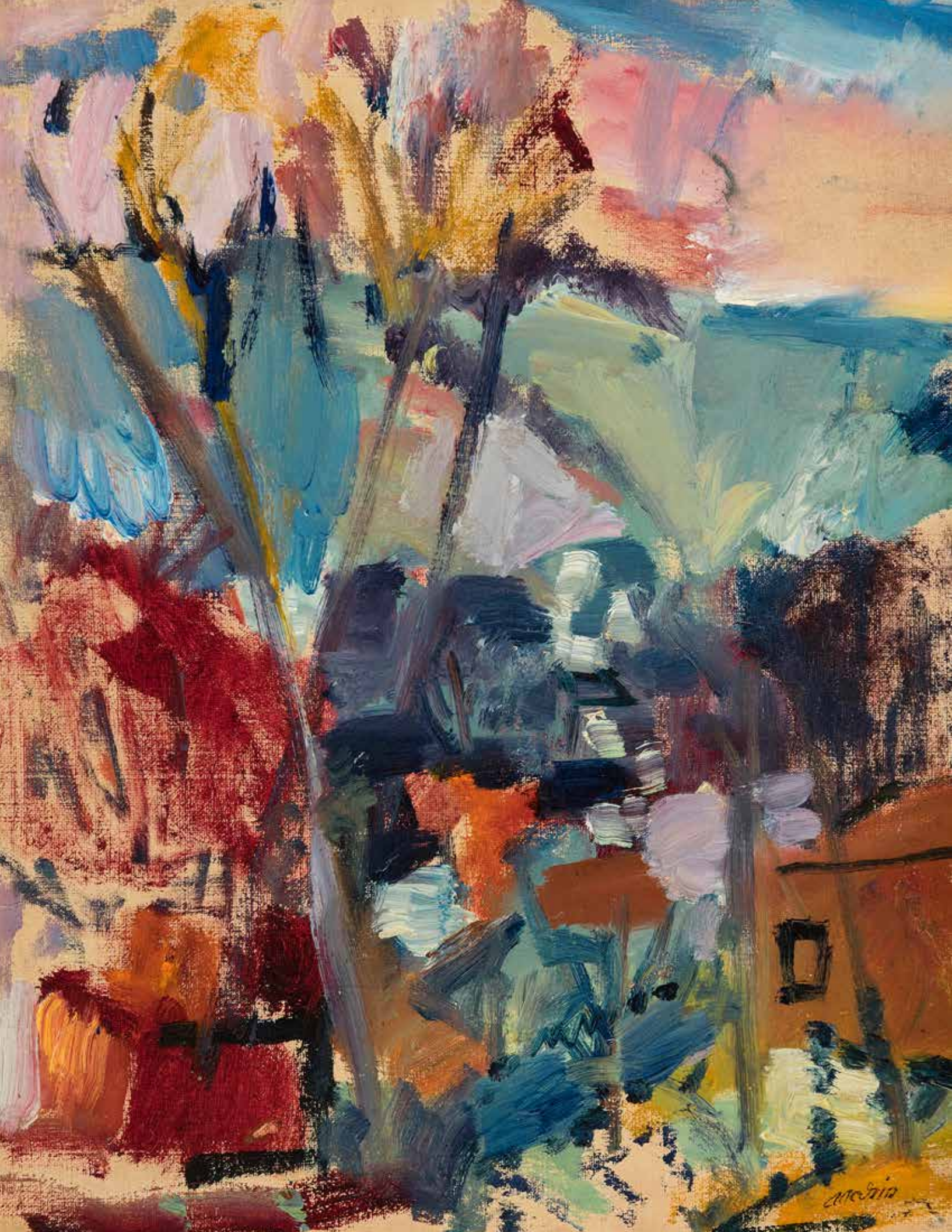
His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 438, no. 16.112, illus.

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John Marin (1870–1953)

*Maine, Deer Isle*, c. 1919

Watercolor on paper, 19 × 16 inches

PROVENANCE

The artist; to

His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 471, no. 19.25, illus.

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John Marin (1870–1953)

*Little Fir Tree, Deer Isle, 1921*

Watercolor on paper, 16¾ × 13¼ inches

Signed and dated at lower right: Marin 21

PROVENANCE

The artist; to

His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 485, no. 21.28, illus.

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M. Adin



John Marin (1870–1953)

*Downtown, New York*, c. 1925  
Watercolor on paper, 10 × 7½ inches  
Signed at lower right: Marin

PROVENANCE

The artist; to  
His estate, until the present

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John Marin (1870–1953)

*City Movement*, 1925–26

Watercolor on paper, 7 $\frac{7}{8}$  × 9 $\frac{3}{8}$  inches

PROVENANCE

The artist; to

His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 545, no. 25.19, illus.

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marin





The present work illustrates 140 West Street between Barclay and Vesey Streets. Completed in 1927, it is widely considered the first Art Deco skyscraper in New York and was originally the headquarters of the New York Telephone Company. (Above: Berenice Abbott, *Telephone Building, New York*, c. 1935)

John Marin (1870–1953)

*Telephone Building, New York City*

Pencil on paper, 11 × 8½ inches

Signed at lower right: Marin

PROVENANCE

The artist; to

His estate, until the present

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John Marin (1870–1953)

*Figures and Buildings, New York*

Pencil on paper, 7 × 7¾ inches

Signed at lower right: Marin

PROVENANCE

The artist; to

His estate, until the present

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John Marin (1870–1953)

*Street Movement, Nassau Street, No. 1, 1936*

Watercolor and ink on paper, 23½ × 19½ inches

Signed and dated at lower right: Marin 36

PROVENANCE

The artist; to

His estate, until the present

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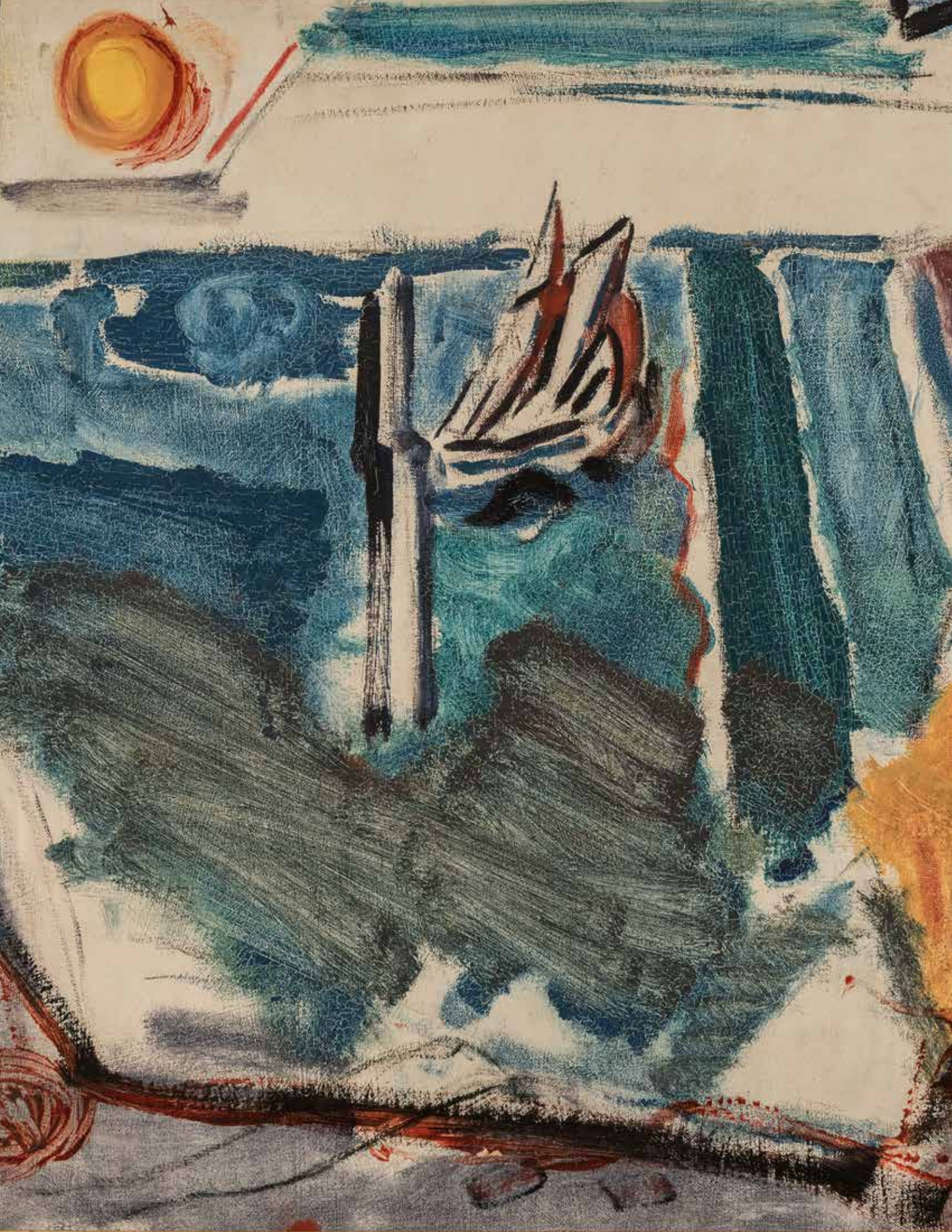
*Art Digest*, Vol. XXII, August 1, 1948, illus. p. 13 // Sheldon Reich,  
*John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson:  
University of Arizona Press, 1970, p. 682, no. 36.36, illus.

EXHIBITED

An American Place, New York, *John Marin*, March 21–April 12, 1942, no. 8

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John Marin (1870–1953)

*Sailboat, Sea and Sun*, 1921

Oil on canvas, 24¾ × 26¾ inches

Signed and dated at lower right: Marin 21

PROVENANCE

The artist; to

His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 488, no. 21.43, illus.

EXHIBITED

Richard York Gallery, New York, *John Marin: The Painted Frame*, October 12–December 9, 2000, no. 5, illus. in color

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John Marin (1870–1953)

*Deer Isle Islets, Maine, 1922*

Watercolor on paper, 17 × 20¼ inches

Signed and dated at lower right: Marin 22

PROVENANCE

The artist; to

His estate, until the present

RECORDED

*Living American Art* (a portfolio of color reproductions), New York Graphic Society, c. 1937 // American Art Research Council, New York, no. 94, n.d. // Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 496, no. 22.7, illus.

EXHIBITED

Museum of Fine Arts, Boston, *Ten American Watercolor Painters*, 1939, no. 50 // Richard York Gallery, New York, *John Marin: The Painted Frame*, October 12–December 9, 2000, no. 8, illus. in color

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M. J. W.





## John Marin (1870–1953)

### *Deer Isle, Stonington, Maine, No. 10, 1924*

Watercolor, charcoal, and pencil on paper, 15¼ × 17⅞ inches  
Signed and dated at lower right: Marin 24

#### PROVENANCE

The artist; to  
[The Downtown Gallery, New York]; to  
Dr. and Mrs. Gerhard D. Straus, Milwaukee, Wisconsin;  
[Hirsch & Adler Galleries, New York]; to  
Private collection, California, until the present

#### RECORDED

American Art Research Council, New York, no. 80, n.d.  
// *Magazine of Art*, November 1935, p. 670, illus. p. 657 //  
Emanuel M. Benson, *John Marin: The Man and His Work*,  
New York: J. J. Little and Ives Company; Washington,  
D.C.: American Federation of Arts, 1935, p. 83, illus. p. 67  
// Mackinley Helm, *John Marin*, New York: Pellegrini and  
Cudahy in association with the Institute of Modern Art,

Boston, 1948, illus. p. 18 // Sheldon Reich, *John Marin:  
A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson:  
University of Arizona Press, 1970, p. 535, no. 24.20

#### EXHIBITED

Institute of Modern Art, Boston; Phillips Memorial Gallery,  
Washington, D.C.; Walker Art Center, Minneapolis,  
Minnesota, *John Marin: A Retrospective Exhibition*, 1947, no.  
30 // University of Miami, Coral Gables, Florida, *Few Are  
Chosen*, October 2–23, 1951, no. 14 // Munson-Williams-  
Proctor Institute, Utica, New York, *John Marin: Watercolors,  
Oils, Prints, and Drawings*, December 2–30, 1951, no. 9 //  
Museum of Fine Arts, Houston, Texas, *John Marin Memorial  
Exhibition*, November 29, 1953–January 3, 1954, no. 25

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John Marin (1870–1953)

*Vicinity of Small Point, Maine, 1931*

Watercolor on paper, 15¼ × 21¾ inches

Signed and dated at lower right: Marin 31

PROVENANCE

The artist; to

His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 640, no. 31.48, illus.

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John Marin (1870–1953)

*Sea Fantasy, Maine*, 1937

Watercolor on paper, 15¼ × 20¾ inches

Signed and dated at lower right: Marin 37

PROVENANCE

The artist; to

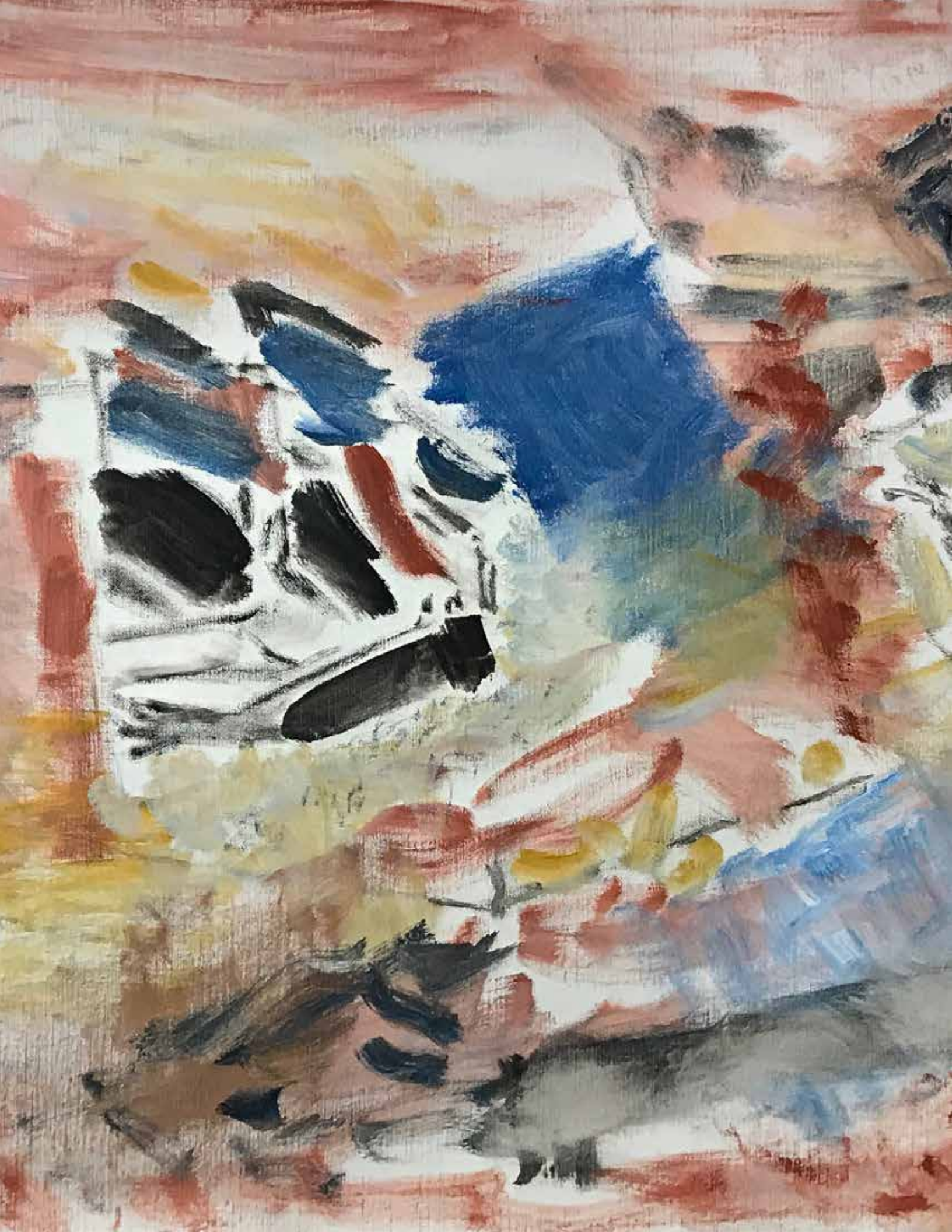
His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 687, no. 37.17, illus.

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John Marin (1870–1953)

*Movement VI*, 1946

Oil on canvas, 22 × 28 inches

Signed and dated at lower right: Marin 46

PROVENANCE

The artist; to

His son, John Marin, Jr.

Descended in the family until the present

RECORDED

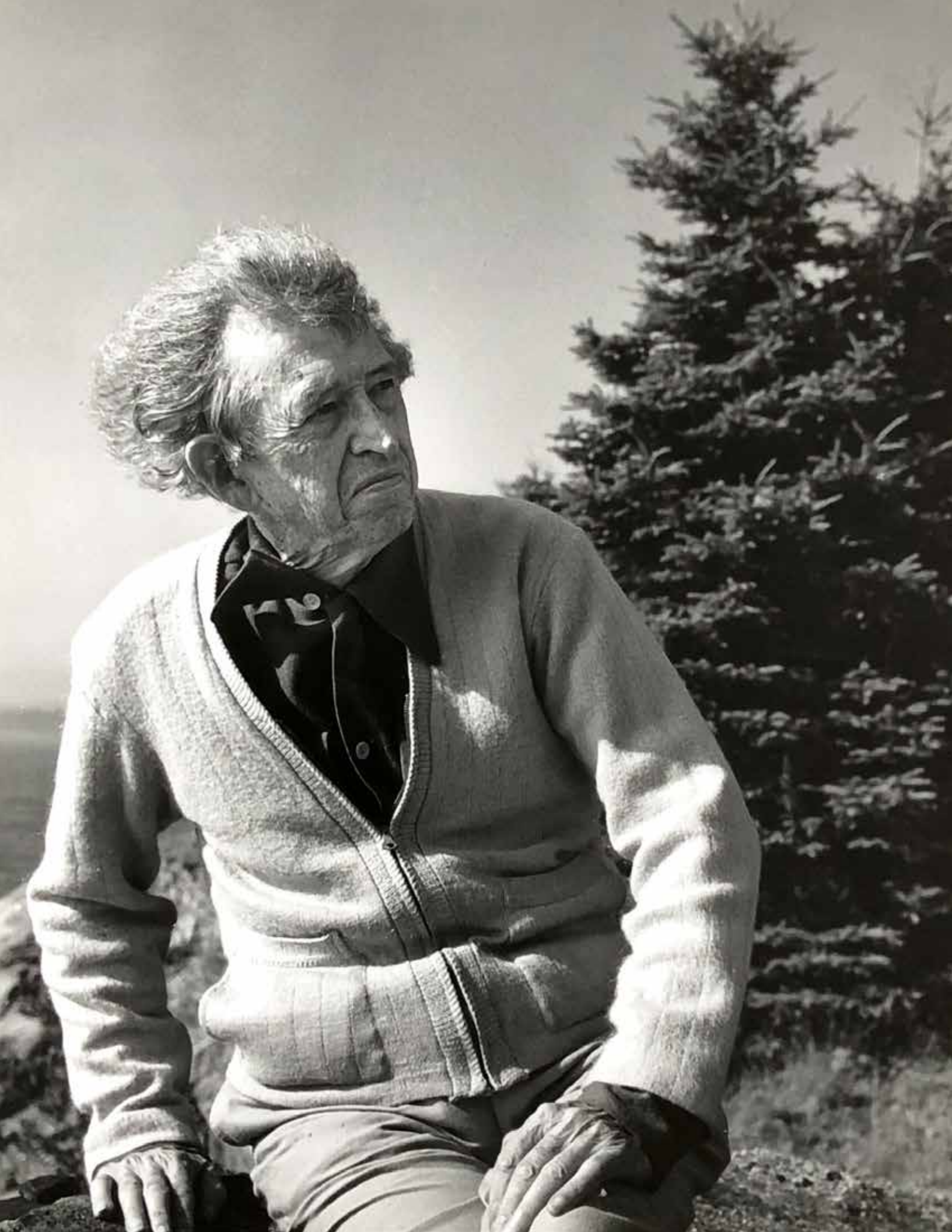
Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 745, no. 46.17, illus.

EXHIBITED

An American Place, New York, *John Marin*, April 1–May 2, 1947, one of nos. 21–28 // The Downtown Gallery, New

York, *John Marin: Paintings in Oil 1903–1953*, January 8–February 2, 1963, no. 19 // Marlborough Gallery, New York, *John Marin: Paintings 1903–1953*, March 19–April 16, 1977, no. 24 // Richard York Gallery, New York, *John Marin: The Painted Frame*, October 12–December 9, 2000, pp. 66–67, no. 29, illus. in color // Richard York Gallery, New York, “*The Line That Lives*”: *Drawings & Related Works by John Marin*, 2003, no. 38, pp. 30, 26, illus. in color // Adelson Galleries, New York, *John Marin: The Late Oils*, November 4–December 19, 2008, no. 6, illus. in color

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John Marin (1870–1953)

*Sea in Red, Version I*, 1948

Oil on canvas, 22 x 28 inches

Signed and dated at lower right: Marin 48

PROVENANCE

The artist; to

His estate, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 763, no. 48.26, illus.

EXHIBITED

An American Place, New York, *John Marin*, December 7, 1948–January 31, 1949 // American Academy of Arts and Letters, New York, *John Marin*, January 15–February 14, 1954, no. 23

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Marlin 52





John Marin (1870–1953)

*Maine, 1952*

Oil on canvas, 22 × 28 inches

Signed and dated at lower right: Marin 52

PROVENANCE

[Jonathan Boos, Fine Art, New York]; to  
Private collection, New York, until the present

RECORDED

Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson, University of Arizona Press, 1970, p. 805, no. 52.33 // Sam Hunter, *Expression and Meaning: The Marine Paintings of John Marin*, Eaton Fine Art, Riviera Beach, Florida, 1998, no. 29, pp. 56–7, 68 // Meredith Ward, *Movement: Marin*, Richard York Gallery, New York, 2001, no. 51, pp. 47, 52, 55

EXHIBITED

The Downtown Gallery, New York, December 30, 1952–January 24, 1953, *John Marin* // The Downtown Gallery, New York, December 29, 1953–January 30, 1954, *John Marin* // Cincinnati Art Museum, Ohio, *American Painting III*, April 2–28, 1964 // Eaton Fine Art, Palm Beach, Florida, 1998, *Expression and Meaning: The Marine Paintings of John Marin*, no. 29 // Richard York Gallery, New York, November 9, 2001–January 12, 2002, *Movement: Marin*, no. 51

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John Marin (1870–1953)

*Spring No. 2, 1953*

Oil on canvas, 22 × 28 inches

Signed and dated at lower right: Marin 53

PROVENANCE

The artist; to

His estate; to

[Adelson Galleries, New York]; to

Private collection, 2008, until the present

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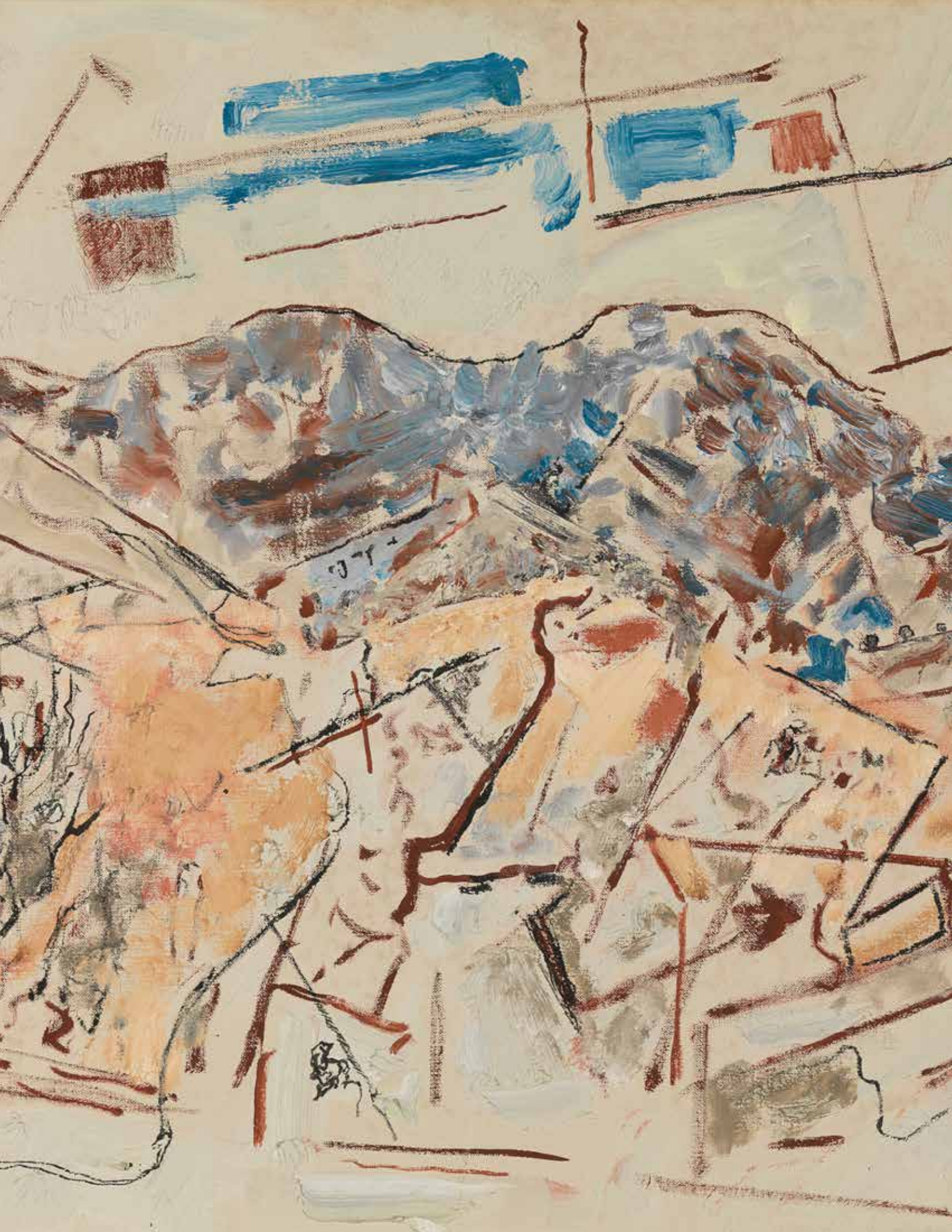
Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Vol. II, Tucson: University of Arizona Press, 1970, p. 811, no. 53.10. illus.

EXHIBITED

The Downtown Gallery, New York, *John Marin*, December 29, 1953–January 30, 1954, no. 15 // Contemporary Arts Museum, Houston, Texas, *Marin, Tobey, Graves*, April 12–May 13, 1956 // Adelson Galleries, New York, *John Marin: The Late Oils*, November 4–December 19, 2008

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# Marin *and* THE CRITICS

Volume II: A Virtual Exhibition  
Through July 31, 2020

For a full list and prices of works available, click on the link below:

<http://privateview.net/2/cdda58195d8e91ef6b3881>



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