

As of July 14 with updates 28st , 2016

Montgomery/Modernism

SYDNEY MORTIMER LAURENCE

American, 1865-1940

Mt. McKinley from the South Side, ca. 1920

oil on canvas

Gift of George Montgomery Trust

48-2005

Sydney Laurence captured on canvas for the first time in history the largest mountain on the North American continent, Alaska's Mt. McKinley. Beginning in 1907, the artist traveled on numerous expeditions to portray the mountain, part of an iconic landscape in the last frontier. Depicting the majestic summit rising up above the winding river and lush green canyon, he continues an American 19th century tradition of Western Romanticism, which glorified western myth and celebrated the United States's expansion west and taming of the wild frontier.

OLAF C. SELTZER

American, born Denmark, 1877-1957

Looking for a Campsite, n.d.

oil on canvas

Gift of George Montgomery Trust

75-2005

Born in Copenhagen, Olaf Seltzer and his mother emigrated to Great Falls, Montana two years after the death of his father. In addition to a painting and drawing practice he began at age 12, Seltzer worked a variety of jobs on the American frontier. He wrangled cattle as a cowboy on a ranch, as well as repaired locomotives for the Great Northern Railroad. He found a lifelong friend and mentor in fellow artist Charles Marion Russell, whose work also appears in this exhibition.

JOSEPH HENRY SHARP

American, 1859-1953

Chief Flat Iron- Sioux, ca. 1903

oil on board

Gift of George Montgomery Trust

76-2005

When this portrait was painted of Chief Flat Iron in 1903, he was the last surviving Sioux leader who took part in the Battle of Little Big Horn. During his lifetime, he was an integral figure in

the Native American community, heading the Sioux delegation to sign a critical treaty with the Chippewa Nation in September of 1896. Over the course of his life, Flat Iron was a warrior, a diplomat, and, when this portrait was painted, a participant in Buffalo Bill's Wild West Show.

GEORGE MONTGOMERY

American, 1916-2000

Suspension Dining Table, ca. 1960

oak, iron, and wrought iron

Gift of George Montgomery Trust

133-2005.19

This elegant oak dining table, handcrafted by George Montgomery himself, is centered on top by a Lazy Susan. The four mounted iron poles are adorned with wrought iron candle holders which form beautiful floral shapes. Once mounted in Montgomery's home, this table was affixed directly to the ceiling, eliminating the need for traditional table legs.

NAVAJO

Early Ganado Rug, ca. 1900

handspun natural wool and synthetic dyes

Gift of the George Montgomery Trust

A1-2005

The bold black and white stepped-diamond central design of this large Ganado rug is typical of earlier blanket designs, though this weaving is clearly intended as a rug. The hooked-fret border design is similar to a motif found in Ancestral Puebloan (Anasazi) textiles and pottery. The large scale and use of a red field suggests that it originated from the Hubbell Trading Post area (now a National Historic Site) in Ganado, Arizona around 1900.

JULIUS SHULMAN

American, 1910-2009

Frey House I (With Additions), Palm Springs, California, 1953

color digital lightjet print

29-2007.32

This photomural, printed from an original photograph by Julius Shulman (© The J. Paul Getty Trust) in the Palm Springs Art Museum's collection, features architect Albert Frey and the suspension dining table he designed for his own home, *Frey House I*, Palm Springs in 1953. Note that around the same time, George Montgomery designed his "Western" suspension table in oak and iron. Frey streamlined his design in glass and steel, truly revealing the "two Americas" of this installation.

Tom: include both photos side by side of George and Albert with this label.

WERNER BLASER

Swiss, born 1924

Krag Easy Chairs, 1957

Steel and leather

Gift of Gary F. Dick

25-2008.1-.2

The freely suspended “all in line” chair was designed for the head of the Bauhaus Dessau, abstract painter Josef Albers, for his apartment in New Haven, Connecticut. The seat and back form a continuous line but are designed to have separate suspension. The steel tubing and black leather strapping recall other modern chairs designed by Marcel Breuer, Mies van der Rohe, and Le Corbusier.

PAUL MCCOBB

American, 1917-1969

Shovel Chair, 1953

wrought iron and birch

Gift of William G. Butler

31-2012.1

Although self-taught, Paul McCobb was a well-respected and highly influential designer, receiving five Good Design Awards from the Museum of Modern Art between 1950 and 1955. His simple and utilitarian series of residential furniture, often imitated but never duplicated, are an emblem of mid-century American furniture. This solid sculpted birch seat with turned spindle back supports are mounted on an iron framework.

GEORGE MONTGOMERY

American, 1916-2000

Windsor-Style Side Chair, after 1952

maple, oak, pine

Gift of George Montgomery Trust

133-2005.7

This particular chair was made by George Montgomery for his friend and fellow actor Robert Taylor. The soft curvature in the seat, legs, and spindles showcase the richness of the maple, oak, and pine used in its construction.

This *Windsor-Style Side Chair* offers an early American traditional counterpoint to the starkly modern *Shovel Chair* by Paul McCobb on view to your left.

GEORGE MONTGOMERY

American, 1916-2000

Demi-Lune Side Table, 1956

oak

Gift of George Montgomery Trust

133-2005.18

CHARLES MARION RUSSELL

American, 1864-1926

Buffalo (Bison), 1901, cast in 1961

bronze, edition 10/12

Gift of George Montgomery Trust

133-2005.18

Until its rediscovery in 1961, this bison, originally sculpted in wax in 1901, was unknown to art historians and collectors of Russell's work. When the wax model was found in the estate of Leroy Fogle, a longtime friend of Russell's, experts lauded the work as some of his best, so it was cast in bronze. The lone animal memorializes the millions of bison hunted to near extinction during the United States's westward expansion in the 18th and 19th centuries. By 1889, there were only about 100 left in the wild, compared to the estimated 25-30 million living during the 16th century. Conservation efforts began in the early 20th century, and today North American populations number approximately 350,000.

JACK LENOR LARSEN

American, born 1927

WIN ANDERSEN

American, born 1922

Manufactured by Jack Lenor Larsen, Inc.

Fabricated by Artistocrat Embroidery

Magnum, designed 1970

layered Mylar, cotton flannel, sheer polyester, organza and wool, cotton and synthetic threads; machine embroidered

Gift of Jack Lenor Larsen

8-2013

This upholstery and wallcovering fabric remains one of textile designer Jack Lenor Larsen's most famous. *Magnum* was originally designed for a stage curtain commission for a theater in St. Charles, Illinois. Its rich plum and purple tones are different from later color variations, such as the version designed for a theater curtain at the Phoenix Opera House in Scottsdale, Arizona. By embroidering the fabric to create the repetitive grid, the Mylar ground is reduced to squares

within the larger pattern, allowing the mirrored surface to subtly reflect light in the theater setting.

GRETA MAGNUSSON GROSSMAN

Swedish, 1906-1999

Produced by Glenn of California

Bar Cart, 1954

California walnut, plastic laminate, and metal

Museum purchase with funds provided by the Architecture and Design Council and John Gilmer
2-2012

This bar cart employs many of Swedish furniture designer and architect Greta Magnusson Grossman's signature materials including California walnut, plastic laminate, and wrought iron. The elegant, slender proportions are recognized features of her design aesthetic and are evident here. In addition to her work in furniture and interior design, Grossman designed at least fourteen homes in Los Angeles, frequently working with the famed landscape architect Garret Eckbo.

LA GARDO TACKETT

American, 1911-1992

Produced by Schmid Porcelain

Pitcher and ***Beverage/Tumblers***, ca. 1957

porcelain

Gift of Robin H. and Judith A. Kipp

25-2008.1-.2

Los Angeles-based designer, La Gardo Tackett, helped produce the "Forma" line of dinnerware for Schmid Porcelain company. Tackett's pieces are influenced by his fascination with the anthropology and cultural history of vessels and dinnerware. His emphasis was on versatility. His designs, which he referred to as "autonomous," were durable and comfortable to use at the dining table, as well as beautiful enough to be displayed anywhere in the home.

ED GARMAN

American, 1914-2004

Variation of a Structure No. 63-B, 1967

acrylic on canvas

Gift of Ms. Trell Garman

5-1995

Ed Garman once said, "I want to create an environment in which the witness, the observer, the audience can get total emotional freedom to follow the line of the work as an environment." A member of the New Mexico-based Transcendental Painting Group, Garman was strongly

influenced by the works of abstract painters like Wassily Kandinsky and Rudolf Bauer. His work is highly formal and aesthetic, focusing on the relationships between geometric shapes, line, and color.

IBRAM LASSAW

American, born Egypt, 1913-2003

Enclave, 1963

bronze with gold patina

Gift of Dr. and Mrs. Alan Leslie

161-2006

Ibram Lassaw's greatest strength as a sculptor is his awareness and manipulation of space. *Enclave* evokes notions of a safe space, separate from outside influence. In this work, the labyrinthine forms envelop the open space, drawing the eye in and around the work with no discernable beginning or end. Lassaw was deeply committed to abstract expressionist forms throughout his long career. In 1936, he was one of the founding members of American Abstract Artists, which promoted the exhibition and growth of abstract art (at the time considered a more European aesthetic) in the United States. The group is still active today.

KARL BENJAMIN

American, 1925-2012

Interlocking Forms - A, Black Linear #2, 1961

oil on linen

Gift of Dr. and Mrs. Alan Leslie

143-2006

Karl Benjamin is one of the Southern California painters to pioneer a style known as "Hard-edge Painting," often seen as a response to East Coast Abstract Expressionism. In 1974, critic Peter Plagens cited Los Angeles's "desert air, youthful cleanliness, spatial expanse, architectural tradition," as the inspiration behind Hard-edge's bold color, crisp line, and clean geometric forms. In these paintings, warm and cool overlap and interlock with each other, giving the forms motion as they pop forward and recede within the compositions.

KARL BENJAMIN

American, 1925-2012

C10 Blue & Purple #2, 1963

Oil on linen

Gift of Dr. and Mrs. Alan Leslie

144-2006

OSKAR FISCHINGER

German, 1900-1967

Rubidoux, 1961

oil on masonite

gift of Dr. and Mrs. Alan Leslie

157-2006

In 1936, Oskar Fischinger emigrated to the United States, escaping Nazi Germany. He is best known for his work in experimental animation and cinema, particularly a series of effects known as “visual music.” Fischinger’s paintings and his own experimental work in film (he was the animator of Disney’s *Fantasia*) are closely related to Kandinsky’s non-objective compositions. In his paintings as well as his films, Fischinger sought to convey the emotional and psychological experience of music rather than a narrative illustration. Produced many years prior to computer graphics and digital imagery, his works anticipate the manipulations those technologies now make effortless.

HARRY BERTOIA

American, born Italy, 1915-1978

Welded Wire Chairs, ca. 1952

Produced by Knoll Associates

welded steel and leather seat pad

Gift of Wilbert and Marybeth Waterman

125-2002. 1-.5

Harry Bertoia emigrated to the United States in 1930, studying at the Detroit Society of Arts and the Cranbrook Academy of Art in Michigan. After graduating from Cranbrook, he worked there teaching metalworking. Among his colleagues was the famed modernist designer Charles Eames, who Bertoia joined in California in 1943. Following this collaboration with Eames, Bertoia moved to Philadelphia and in 1952 designed these chairs, which comprise chromium-plated steel wire, molded into a delicate mesh—an innovative use of industrial material.

EERO SAARINEN

American, born Finland, 1910-1961

Produced by Knoll Associates

Pedestal Dining Table (Tulip), 1953-1958

painted and cast aluminum, wood, and plastic laminate

Gift of Wilbert and Marybeth Waterman

125-2002a-b

Panasonic Orbitel TR-005, ca. 1968
plastic, metal, and glass

Gift of William G. Butler
R2015.1

This T.V. was produced by Panasonic and called the TR-005 Orbitel, the Panasonic Flying Saucer, and also The Eyeball. It has a 5" screen, 3.5mm audio output, and rotates 180 degrees on its chrome tripod. Manufactured from the late 1960s to the early 1970s, this one is still in perfect working condition.

LORSER FEITELSON

American, 1898-1978

Untitled [Magical Space Forms], 1964
gloss and matte enamel on canvas

Gift of the Estate of Gladys M. Rubinstein
2014.124

Lorser Feitelson was a member of the Southern California group that art curator and critic Jules Langsner dubbed Abstract Classicists. These artists pursued modern nonobjective compositions that were free of three-dimensionally depicted subjects, tangible spaces, perspective views, and light-and-shade rendering. In the words of Langsner, this work illustrates the artist's use of intricate graphic form to "convey subtle psychological situations" and "emotionally determined indexes of feeling." Clean, vivid lines create an ambiguous space and exaggerate the flux of geometric movement in a classically balanced composition.

Shinkichi Tajiri

American, 1923-2009

Germination, 1959
bronze

Gift of Gwendolyn Weiner
84-1980

VERNER PANTON

Danish, 1926-1998

Produced by Verpan

Moon Lamp, 1960

lacquer on aluminum, serial production model

Gift of Jim Isermann
2015.50

An architect by formal training, Verner Panton's legacy is in the world of design. Studying under architect/designers Poul Henningsen and Arne Jacobsen (both revolutionary in their own right), Panton's designs further tested the boundaries of new materials and industrial technology. His design language consisted most notably of pure geometric forms and a strong use of color. One of Panton's earlier designs was the *Moon Lamp*. Here, adjustable vertical strips of white lacquered aluminum enclose the light in an interplay of light and shadow, affecting the viewer's spatial impressions. Sensual and stimulating when hung, the lamp is likewise practical, collapsing to a nearly flat form when stored.

VERNER PANTON

Danish, 1926-1998

Produced by Vitra

Heart Cone Chair, 1959

fabric, foam, and stainless steel

Promised gift of Donna and Cargill MacMillan, Jr.

L2008-60

Verner Panton's chair features a heart-shaped silhouette placed delicately atop a conical base. This revolutionary design illustrates the designer's fascination with geometric form and bold, bright colors. The field of red creates an impression of flatness, emphasizing the outer contours of the chair. The chrome base may hold the physical weight of the chair, but its minimalistic appearance further draws the eye upward into the heart shape, bringing the visual weight to its center.

ALEXANDER GIRARD

American, 1907-1993

La Fonda Restaurant Small Side Table, c. 1960-1972

chrome plated and painted steel

Gift of L.J. Cella

2013-10288

Born in New York City, Girard was raised and educated in Italy by an American mother and French-Italian father. He is recognized as a textile, wallpaper, furniture, and exhibition designer. Much of his most famous work emerged from his time as the director of fabric and textiles at Herman Miller, a position he held from 1952 to 1975. There, he collaborated with George Nelson and Ray Eames on designs that broke new ground for the industry in the U.S. and beyond. Girard's style was boldly colorful, incorporating geometric patterns and illustrative folk art-inspired imagery.

STANTON MACDONALD-WRIGHT

American, 1890- 1973

L'Inquietude, 1956-1965

oil on canvas

Gift of Dr. and Mrs. Alan Leslie

46-1991

In 1913, Stanton MacDonald-Wright was a co-founder of Synchronism, the first modern art movement developed by American artists. Synchronism, which means "with color," utilized color relations to create purely abstract paintings. Influenced by Eastern philosophy and music, he used colors in pairs and triads as in music to create pictorial harmonies. His late abstractions orchestrate color in the manner similar to complex musical compositions, establishing major and minor chords with accents of dominant notes scattered throughout.

GEORGE NELSON

American, 1908-1986

Produced by Nessen

Hanging Lamp, 1969

chrome and Lucite

Gift of William G. Butler

15-2012

George Nelson was introduced to European avant-garde Modern design when he studied architecture in Rome as a young man. After returning to the United States, he began his career as an architectural writer and editor. His work caught the attention of the Herman Miller firm, which appointed Nelson as Director of Design in 1945. Throughout his career he worked with Charles and Ray Eames, Harry Bertoia, and many other noted Modern designers. He is best-known for conceiving the first modular storage system, and for his distinctive lamps and clocks. This hanging lamp is constructed from perforated chrome and Lucite. Although a functional object with characteristic Modern simplicity, it also has a sculptural quality, particularly when illuminated.

HARRY BERTOIA

American, born Italy, 1915- 1978

Burning Bush, c. 1970-1979

copper and bronze

Gift of Steve Chase

13-1994

MILLER YEE FONG

American, born 1941

Produced by Tropi-Cal

***Lotus Chair*, 1968**

rattan and wrought iron

Gift of William G. Butler

33-2012.2

Miller Yee Fong's father Danny Ho Fong established his company Tropi-Cal in 1953, producing rattan furniture in modern, simple designs. This coincided with a strong interest in Hawaiian culture and design during the middle of the 20th century. The shell-like form on this chair envelops the sitter and rests on a lotus-shaped base. After his father's death in 1993, Miller Yee Fong, a graduate in architecture from USC, and his brother dropped the Tropi-Cal name. The company became Fong Brothers which remains an active designer and producer furniture today.

HELEN LUNDEBERG

American, 1908-1999

***Planet Rising*, 1967**

acrylic on canvas

Gift of the artist

28-1969

This painting is part of a series Helen Lundeborg began in 1965, returning to the planets-- a subject which had interested her since her early Post-Surrealist work. She explores rationality rather than emotion in painting in this piece, applying her fascination with order and structure through the cosmos and planetary movements. A Jupiter-like gas giant dominates the composition, imposing its cosmic authority on the otherworldly desert-like landscape below.

LORSER FEITELSON

American, 1898-1978

***Untitled*, 1964**

gloss and matte enamel on canvas

Gift of Mr. and Mrs. Lorser Feitelson

23-1969

GEORGE MONTGOMERY

American, 1916-2000

***Queen Anne-Style Dining Chair*, 1951**

black walnut

Gift of George Montgomery Trust

133-2005.5

Beginning in about 1943, George Montgomery began to make fine furniture. He was inspired by Avery Rennick, a furniture craftsman who had a cabinet shop on Sunset Blvd. in Hollywood. At first, Montgomery created furnishings for his own home. Soon, however, commissions from friends and fellow actors encouraged him to establish his own work shop. This chair is from a set of fourteen made for singer Marie McDonald and her husband Harry Karl.

GEORGE MONTGOMERY

American, 1916-2000

Windsor-Style Side Chair, after 1952

maple, oak, and pine

Gift of George Montgomery Trust

133-2005.7

This style gained a renewed interest among collectors of Western objects due to its link to America's earliest days. The Windsor Chair is based on a traditional English design inspired by wagon wheels. The spindles attached to the chair are "coped out" in the same manner as spokes on a wooden wheel. The chair was first brought to the United States in 1726. The first American-made chairs were produced in Philadelphia beginning in 1730.

GEORGE MONTGOMERY

American, 1916-2000

Drop-Leaf Dining Table, 1962- 1968

maple

Gift of George Montgomery Trust

133-2005.26

NAVAJO

Germantown Pictorial Blanket, ca. 1880

handspun natural and Germantown commercial wool yarn and synthetic dyes

Gift of Isabel White Chase from the Cornelia B. White Estate

Pictorial blankets and rugs began to be produced after the railroad came to Native American territories in the Southwest in 1882. Traders, tourists, and the subsequent array of objects exotic to Navajo life profoundly impacted the weavers' visual vocabulary. Pictorial rugs like this one broke with the long tradition of abstraction in Navajo textiles. The weaver incorporated imagery of cowboys, cattle, horses, arrows, and birds as individual design motifs.

ACOMA

Polychrome Jar, ca. 1933

ceramic

Collection of Palm Springs Art Museum
A58-1975

The design arrangement of alternating tri-angular divisions appears to mirror the design in the triangle on the opposite side. The thin walls and whiteness of the design background are characteristic of the Acoma Pueblo.

HOPÍ

Polychrome Jar (Sityaki Revival Style), ca. 1900
ceramic

Gift of Harry James
A167-1975

This vessel resembles the Sityaki painted pottery on which Nampeyo, a Hopi-Tewa woman from First Mesa, patterned her work. Nampeyo's work, first sold at the Keams Canyon Trading Post in Arizona in 1890, became the impetus for the pottery revival as Pueblo pottery became valued art objects. While the Hopi actively participate in the modern Indian art market, they are also successful in keeping their language and ceremonies intact. Strong family ties, religious societies, and isolated mesa-top pueblos have helped them maintain their heritage.

ACOMA

Polychrome Jar, ca. 1900
ceramic

Collection of Palm Springs Art Museum
A166-1975

NAVAJO

Chief Blanket, Third Phase Variant, Women's Style, 1940-1950
handspun natural wool with synthetic dyes

Gift of Isabel White Chase from the Cornelia B. White Estate
A4-1974

FRANK TENNEY JOHNSON

American, 1874-1939
Life on the Trail, before 1939
oil on canvas

Gift of the George Montgomery Trust
38-2005

GEORGE MONTGOMERY

American, 1916-2000

Cassidy and Sundance Headin' Fer Mexico, 1975

bronze

Gift of the George Montgomery Trust

82-2005

In addition to creating furniture for his friends in Hollywood, George Montgomery loved to memorialize his fellow cowboys in bronze. This piece, inspired by the 1969 film *Butch Cassidy and the Sundance Kid*, depicts Paul Newman and Robert Redford on the run from the authorities, presumably after a heist.

GEORGE MONTGOMERY

American, 1916-2000

The Hunter (Clint Eastwood), 1978

bronze

Gift of the George Montgomery Trust

88-2005

A depiction of a fellow Western star, this bronze likeness of Clint Eastwood captures the actor as we remember him in films such as Sergio Leone's *A Fistful of Dollars*. Here, he is depicted in a poncho and gambler hat, smoking a hand-rolled cigarette-- similar to those "The Man With No Name" smoked in the iconic films. Ironically, Eastwood himself is a lifelong non-smoker.

GEORGE MONTGOMERY

American, 1916-2000

Windsor-Style Comb-back Settee, 1943

maple

Gift of the George Montgomery Trust

133-2005.16

One of George Montgomery's earliest furniture pieces on view here, this settee's center and sides and arms consist of a swooping shape cresting over nine spindles. The flat, outswept arms match the delicate curvature of the shaped seat.

Tom: Include photo of George standing behind this settee in his home.

GEORGE MONTGOMERY

American, 1916-2000

Windsor-Style Fan-back Armchairs, ca. 1964

maple, oak, and pine

Gift of the George Montgomery Trust
133-2005.28 a-b

Tom: include photo of George holding the chair with pledge wax in foreground.

Tom: This is the 8x10 original Shulman print to mat and frame as a work of art.

Elena: can you give this a temp # as an art object in the exhibition; I found original Shulman photograph in GMontgomery files. Will discuss

JULIUS SHULMAN

American, 1910-2009

George Montgomery Holding Queen Anne-Style Dining Chair, 1951

gelatin silver print

Gift of George Montgomery

Julius Shulman took this photograph of George Montgomery in his cabinet shop for Meredith Publishing Company. Shulman became internationally known as a significant architectural photographer while Montgomery's film career spanned almost six decades. He also established a cabinet shop and worked with as many as 20 cabinet makers for nearly 40 years. Among the skilled craftsmen who worked for Montgomery were John Hill, Al Messenger, Jimmy Monsees, Bernie Crock, Warren Delk, and Tommy Hill.

Among the customers were Gregory Peck, Roy Rogers, Glenn Ford, Dorothy Lamour, Betty Hutton, Alan Ladd, Doris Day, Danny Thomas, Frances and Edgar Bergen, Robert Taylor, William Holden, George Peppard, and many others.