



ANNE HARVEY

1916—1967



Walker Evans_Anne Harvey on Roof of 441 East 92nd Street Apartment Building, New York City



Brassai: Anne Harvey

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Press Release:
Anne Harvey: Private Life
steven harvey fine art projects
May 10- June 4th, 2017
Opening reception:
Wednesday, May 10, 6-8pm



Brancusi: Anne Harvey in his studio, c.1934

Steven Harvey Fine Art Projects presents the first one-person exhibition of paintings and drawings by **Anne Harvey** (1916-1967) in NYC in over 40 years. The exhibition will present works drawn from across the artist's career- from her precocious early work done while she was still a child, through the surprisingly mature works of her late teens to the increasingly complex art before her premature death at age 51 in Paris in 1967.

Anne Harvey's early skills were nurtured by her emancipated, culturally, progressive parents. Born in Chicago, her mother, the writer **Dorothy Dudley**, (a poet, critic and the author of the first biography of the American writer **Theodore Dreiser**) was one of 4 sisters, daughters of prominent Chicago gynecologist **Emilius Clark Dudley**.

Anne's aunt, **Katherine Dudley**, introduced her to painting and took her on extended trips to France when, aged twelve, she caught the attention of **Jules Pascin**. Another aunt, **Helen Dudley**, was a poet, as well as the lover of the English philosopher **Bertrand Russell**, at whose progressive boarding school Anne's younger brother, **Jason Harvey**, was a pupil. A third aunt, **Caroline Dudley** (later married to the French writer **Joseph Delteil**) was a theatrical impresario who brought **Josephine Baker** and the Revue Negre to Paris.

Through family connections, **Henri Matisse** was asked for his advice to the young Anne. He encouraged her towards illustration, praising the element of "fantasie" in her work. She responded by stating her intention to be "painter" The roster of leading French artists who encouraged and befriended Anne reads like a Who's Who of the avant-garde between the wars. She briefly attended **Fernand Léger's** art school and her aunt **Katherine Dudley** introduced her to **Constantin Brancusi**, whose private pupil (and muse) she became. A large oil portrait of the great Romanian sculptor (which Anne made in 1934, at the age of eighteen) is in the collection of the **The Pierre and Tana Matisse Foundation**. Two smaller ink drawings of Brancusi, from life, are included here, as are Brancusi's poignant photographs of his young charge, whose beauty he compared to a budding flower.

Friendships also developed with **Alexander Calder** and with **Joan Miró**, both of whom owned her paintings. **André Masson** was also a supporter, writing the introduction to her 1945 exhibition at the Roullier Galleries in Chicago.

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The English sculptor **Raymond Mason** and his wife **Jeanine Hao**, were among her closest friends in Paris. Jeanine opened a gallery that showed Raymond's work, and she showed Anne's as well.

Giacometti came to see an exhibition of Anne's work at the gallery. He walked in and after a brief discussion and a glance around the room, he pointed his thumb behind him and said he'd take "that one." The painting he selected was quite probably "Plant with Japanese Blind, 1955"

John Ashbery, in a 1966 Art News Annual article about American painters in Paris, mentioned that her admirers included **Alberto Giacometti** and **Jean Helion**, and described her work:

" . . . curious metaphysical still lives . . . of copper pots, flowers and chimney corners, etc. (that) look conventional during the first few seconds of glimpsing, but this effect is quickly replaced by a perception of the probing anguish of an almost James-ian dissecting eye. . . . A curious anxiety, tempered by the exhilaration of her novel optics is the result."

After her premature death, in her studio, in 1967, her brother, Jason Harvey organized a memorial exhibition for Anne at the Robert Scholkopf Gallery in New York City in 1971. In a review of this exhibition for Art News, **Lawrence Campbell** (who had met Anne in Paris in the sixties) described the dizzying qualities of her line:

"In her work one can truly sense what the privacy of the expression "travailler après la nature" can mean to an artist as withdrawn and secretive as she was. The act of trying to draw the grain of a board on the studio floor her studio was wherever she was, indoors or out unfailingly triggered imaginative responses. She saw patterns inside other patterns, and these hair-like patterns became quirky fine ink lines or in paintings, paint: meandering, eddying, dissolving, disappearing, then coming into focus elsewhere, as though the wood grain pushed her ever deeper into a world she could see as well as invent at the same time. For someone as addicted to drawing as she was, it is astonishing how broadly she was able to paint. But it was always back to the textures which never quite repeat themselves, to the leaf which edges into a wall and a painting hanging on it, from there into a piano, into a tiled floor, into a jungle of line and hatching. No painter was ever freer from the clichés of modern French art (although she invented a few of her own) or of style (which she had in abundance, but it was entirely her own). Her drawings and paintings are filled with half-open doors and windows, but one can escape just as easily through her brick walls or wooden floors."

Anne Harvey's work was included in both exhibitions of woman artists at **Peggy Guggenheim's** Art of The Century Gallery, *31 Women* in 1943 and *The Women* in 1945.

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After her death, the day before his own in October of 1968, Marcel Duchamp's last correspondence was a note to Anne's brother Jason offering to help him find a suitable gallery for an exhibition of her work.

In one of his few published writings, Brancusi contributed a short text for an exhibition announcement of Anne's work.

"Annie is a young girl who does not ask anyone's help to make her paintings.

I tell you this and I assure you, hand in the fire,

That she will continue.

Go see, for me."

Please contact the gallery for further information or images.

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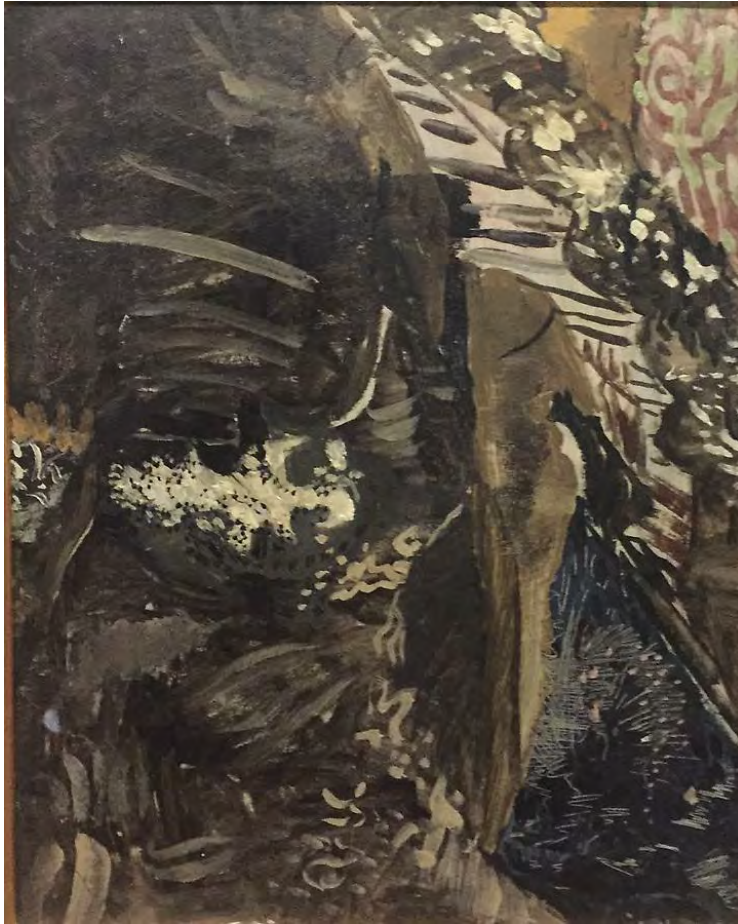
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Anne Harvey
Two Trees and A River, Undated
Oil On Canvas
13 15/16 x 18 1/8 in



Anne Harvey
Seine and Two Trees, undated
Oil On Canvas Mounted On Board
18 1/4 x 15 in



Anne Harvey
Seine at Night, Exhibited: "Ghost and Live Wires" 1990
Oil On Panel
16 1/2 x 13 1/2 in

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Anne Harvey
Seine and Trees
oil on linen mounted on panel
14 x 17 1/2 in

shfap



Anne Harvey
Backyard
Oil On Canvas
16 x 20 in

shfap



Anne Harvey
Portrait of Georges Duthuit, c.1940
Oil On Linen
30 x 23 1/2 in

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Anne Harvey
Self Portrait, undated
Oil On Panel
32 x 25 1/2 in



Anne Harvey
Nude on Sofa, c.1934
Oil on canvas
40 x 47 1/2 in

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Anne Harvey
Jason and Jane Harvey
pastel on paper
29 x 42 1/4 in



Anne Harvey
Blue Pitcher
Oil On Cardboard
21 1/2 x 16 in

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Anne Harvey
Rubber Plant
Pastel
27 3/8 x 19 5/16 in



Anne Harvey
Fireplace
oil on linen
29 x 23 1/2 in



Anne Harvey
Wine and Garlic
oil on canvas panel
17 3/4 x 13 3/4 in



Anne Harvey
Wine Decanter and Garlic
pastel on paper
25 x 19 in



Anne Harvey
Tulips
Oil on Linen
36 1/4 x 25 1/2 in

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Anne Harvey
Plant
graphite on paper

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Anne Harvey
Roses
ink on paper

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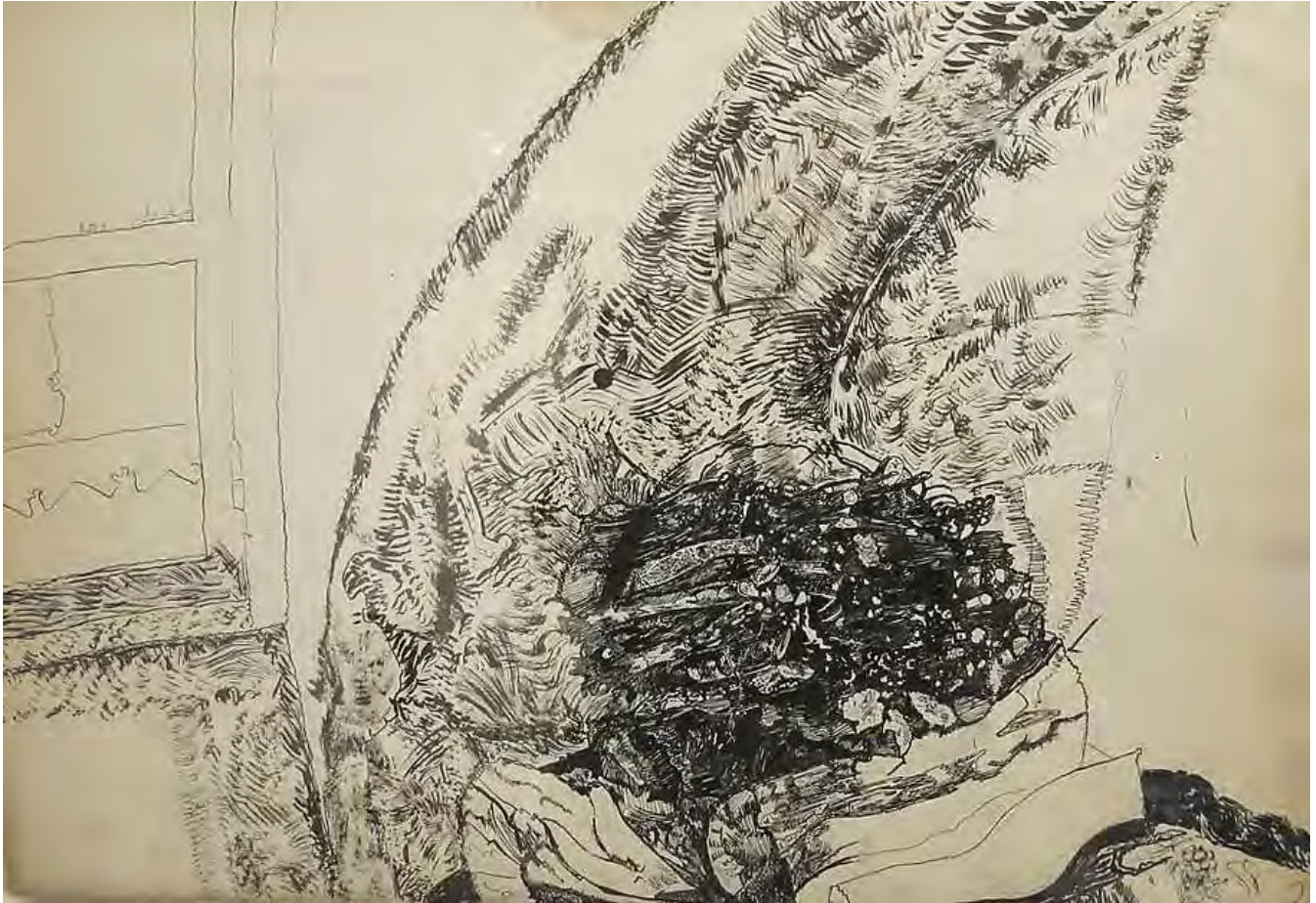
Anne Harvey
Dorothy Dudley
Ink on Paper

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Anne Harvey
Firewood
Ink On Paper
17 1/2 x 25 1/2 in



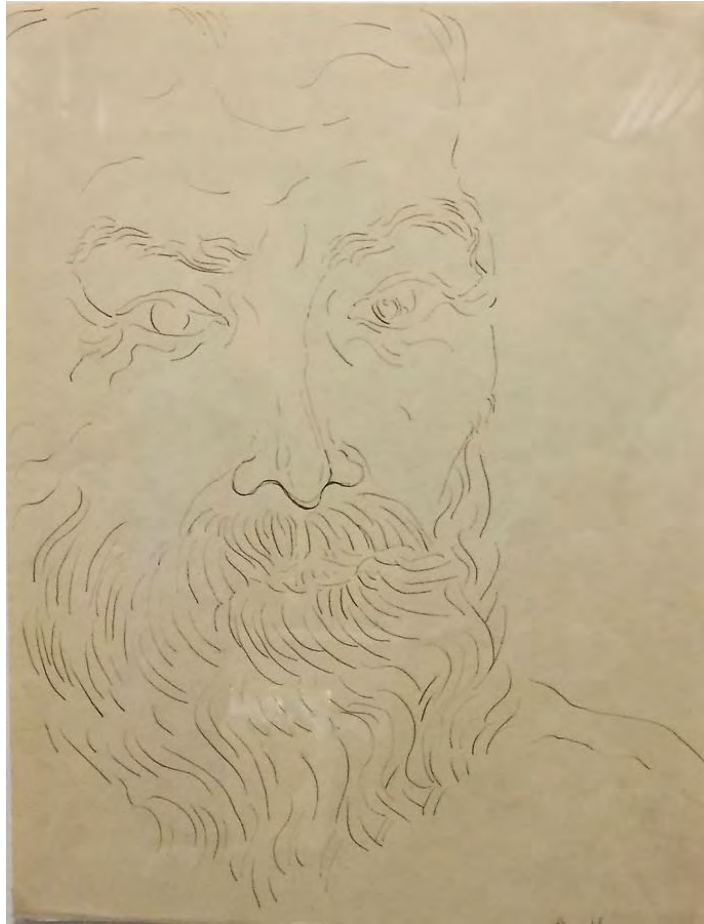
Anne Harvey
Untitled
ink on paper

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Anne Harvey
Dorothy Dudley
ink on paper
12 5/8 x 9 3/8 in

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Anne Harvey
Brancusi
ink on paper

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Anne Harvey
Woman and Cat
ink on paper



Anne Harvey
Debussy at the piano, c.1947
ink and body color on paper