

Artists



and

Immigrants

THE RENEE & CHAIM GROSS FOUNDATION, NEW YORK



The year 2021 marked the centennial of the immigration of artist Chaim Gross and his wife, Renee (Nechin) Gross. They entered the United States with very different life experiences and at disparate ages. Still, both Gross and his wife came to New York City and remained there, raising their children and later establishing the Renee & Chaim Gross Foundation in their historic home, a four-story building with Chaim Gross's sculpture studio on the ground floor. The *Artists and Immigrants* exhibition celebrates this milestone year and the many immigrant artists who joined the Grosses' social circle and collection. Themes include the lasting effect of artists' experiences, both before and after immigration, on their lives and work; community and leisure; Social Realism; the New Deal art projects; displaced artists during World War II; circular immigration; and postwar reflections. Spanning eight decades, the exhibition includes nearly 100 works by more than 50 immigrant artists.

The *Artists and Immigrants* exhibition and catalogue are not exhaustive, as they reflect the collection of a singular artist. The original conception of this exhibition arose from a pandemic-era discussion about what sort of programming would be effective for a virtual environment in 2021. Initial conversations surrounded the biographies of Gross and his Eastern European contemporaries who experienced various regime changes, violence, war, and shifting borders in their communities of origin. As we continued research on the historical aspects of migration throughout the early and mid-twentieth century, it became clear that we needed to expand the scope of our work beyond the geographical boundaries of Eastern Europe to better capture both a more nuanced look into Gross's personal collection and historical accuracy concerning the range of U.S. immigration policies that stymied the entry of various populations at different times. "Artists and Immigrants" virtual programming took place throughout 2021, and related programming will continue throughout 2022. Artists featured in the exhibition and programming include Federico Castellón, Arshile Gorky, John D. Graham, Yasuo Kuniyoshi, Louise Nevelson, Marion Palfi, Ben Shahn, and Raphael Soyer.

—Sasha Davis

Fig. 1. Photograph of Pincus, Abraham, and Chaim Gross, Budapest, 1919, 3 3/8 x 5 1/4 in. The Renee & Chaim Gross Foundation, New York.

Chaim Gross's (1902–91) life story is in many ways an evocation of hope and a demonstration of grit. Gross's traumatic experiences during World War I and exposures to anti-Semitism and regime change spurred his emigration from Europe and his subsequent decision to settle in the United States and naturalize as a citizen in 1934. Despite facing these challenges, Gross went on to become a renowned American artist who influenced generations of students, fellow collectors, and artists. The same determination that ensured his survival as a teenager propelled him to succeed as a young artist during Depression-era deprivation and struggle. In this essay, I will explore how Gross's development into an artist-philanthropist was tied to his youth, immigration, and absorption into the American artistic and social worlds. The network of fellow immigrant artists forms an essential part of the Grosses' collection.

Woods and War

Gross was the tenth child born to Hasidic parents in Galicia, an area of eastern Austria-Hungary, now Ukraine. This area is covered by the thick woods of the Carpathian Mountains, and Gross's father worked as a timber appraiser. The area was relatively impoverished, and the Gross family was one of about eight Jewish families in a small village. Although Gross himself often

glossed over the connection between these origins and his later propensity (and renown) for direct carving in wood, it is likely that this early familiarity played a role in his development as an artist.¹

Gross's family experienced the loss of many children due to an epidemic (only five reached adulthood), but their lives were not fully upended until WWI. The family moved from their tiny village Wolowa to the larger town of Kolomyia in 1911. At the beginning of WWI three years later, Russian forces invaded Kolomyia. The Russian Imperial Army ceded control from the infantry to a cavalry of Cossack soldiers, members of whom were given free rein to pillage, rape, and murder the Jewish families over a period of three days. Gross's parents were brutally beaten with sabers in front of him, and he ran to a neighbor to get help. Although they survived the attack, this gruesome episode continued to weigh on Gross for decades; he described the attack and subsequent ordeals in great detail in his 1981 oral history with art historian Milton W. Brown:

That was the beginning of the war and our experiences of the war. After that, the third or the fourth time when the Austrians came in and then the Russians again to the city, the majority of the Jewish people emigrated. They went by foot, by anything they could. They



left the city. We were going from one city to the other, and for weeks and weeks until we came to a bigger city what was named Stret (phonetic). And there the Austrian government provided trains, cattle trains, and there were hundreds and hundreds of Jewish families that filled up the cattle train, packed almost, and shipped to barracks. And we were one of them.²

This refugee camp provided shelter but not meals, and Gross joined some of the other children to beg for food. One day, he returned to find the train had left and spent weeks in search of his family. Once reunited, he and older brother Abraham traveled to Vienna, then Budapest, looking for their older brother Pincus near his workplace in the goldsmithing neighborhood. Since they did not have the exact address, just memories of his appearance, Chaim and Abraham each took one side of the street, scanning passersby for an entire afternoon until Pincus finally appeared. Gross spent the following three and a half years in Budapest, working as an apprentice in jewelry making (fig. 1).

While in Budapest, Gross witnessed three post-WWI regime changes. In 1918, the Hungarian Democratic Republic was proclaimed, and the Hungarian Soviet Republic the year after. Then communist Béla

Kun led the country for a period during which Gross recalled that various schools opened.³ Gross started drawing in cafes and was granted a highly competitive place at the city's art academy with Béla Uitz. He studied at the academy for three or four months before the government was overthrown by Miklós Horthy, who proceeded to deem Jews foreigners who must be expelled. As Gross recalled, "He [Horthy] didn't recognize that Austria-Hungary was one. Hungary became one and Austria was one, so we became foreigners."⁴ Gross spent several months in prison with his brother Abraham: "There was [sic] hundreds in the prison that he called foreigners. So they got passports to leave Hungary and go back to Austria... we were taken out from prison and again put in the cattle cars stuffed like herrings and shipped to the border of Austria."⁵

Gross stopped in his hometown before traveling to Vienna (fig. 2). He continued his training with evening drawing classes at the Kunstgewerbeschule Wien (art school) while waiting for visas organized by his older brother Naftoli Gross (1896–1956) in New York City. Naftoli had immigrated to the U.S. several years earlier after leaving home in 1913 and making his way to Italy, then Montreal, Canada, finally settling in New York by 1914. Like Chaim, Naftoli was artistically inclined and worked as a poet, translator from Yiddish, and journalist for the *Jewish Daily Forward*. He encouraged his

younger brothers to immigrate to the U.S. and assisted in arranging their passage. Chaim's experience during WWI and the various regime changes afterwards propelled him to seek a more tolerant country.

Arrival and New Beginnings

Chaim Gross and his brother Abraham came over using their mother's maiden name, Sperber, in addition to Gross, as seen in the ship manifest (fig. 3). They departed on April 2, 1921, at Le Havre, France, on the SS *La Bourdonnais* and arrived on April 14, 1921, at Ellis Island. After processing, the Hebrew Immigrant Aid Society (HIAS) stepped in to assist, as they did for many Jewish immigrants who had just arrived. HIAS offered to help Chaim and Abraham find their brother Naftoli, since they didn't know his exact address. The two brothers, accompanied by HIAS, made their way from Ellis Island to Manhattan, where they exited the elevated subway at Canal Street. As they descended the steps, Chaim and Abraham happened to cross paths with a man who looked just like—and turned out to be—Naftoli.

The synchronicity of Chaim and Abraham finding their brother Pincus in Budapest and then bumping into their brother Naftoli on the streets of Manhattan makes for a fascinating symmetry in Chaim's life. It also underscores what limited contact the Grosses—divided between two continents—had at the time. Although family members in Europe exchanged letters with Naftoli as he helped with the immigration paperwork in New York, Chaim and Abraham did not have the benefit of arriving with an address in hand. It took an immense amount of tenacity and determination for a teenager to embark on a new life in another country.

A Home at the Educational Alliance

"For a time, at least, and in a unique way, the cumulative contribution of several generations of immigrant Jewish artists added a new vitality and a large reservoir of talent to American art and to American culture in general."⁶
—Milton W. Brown



Fig. 2. Chaim Gross, *Jewish Cemetery in Kolomyia*, 1920. Graphite on paper, 8 × 6 in. The Renee & Chaim Gross Foundation, New York.

Fig. 3. List or manifest of alien passengers for the United States immigration officer at port of arrival, Frames 161–162, *La Bourdonnais*, 14 April 1921. Courtesy of The Statue of Liberty—Ellis Island Foundation, Inc., www.statueofliberty.org.

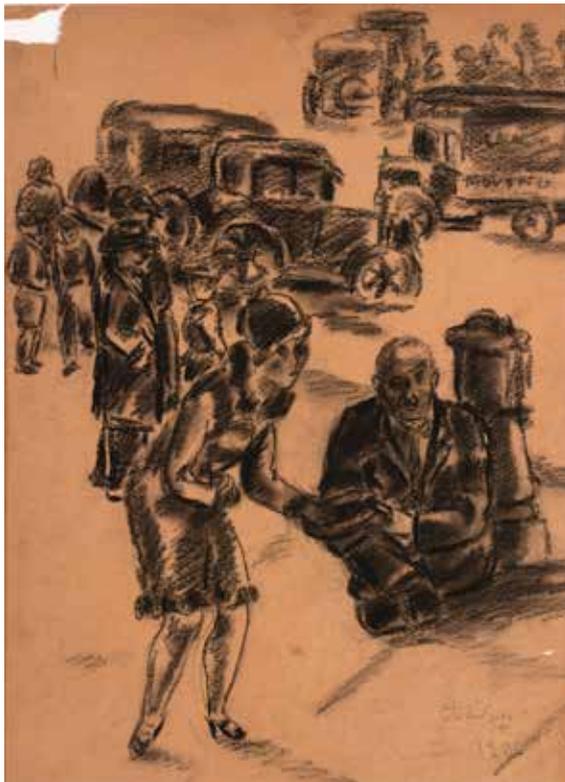


Fig. 4. Chaim Gross, *Street Scene*, 1926. Charcoal on paper. 18½ × 14¼ in. The Renee & Chaim Gross Foundation, New York.



Fig. 5. Photograph of students at the Educational Alliance Art School, including Chaim Gross (back row), Leo Jackson, Abbo Ostrowsky, Peter Blume, and Elias Grossman (front row), 1922. 3¾ × 5¼ in. The Renee & Chaim Gross Foundation, New York.

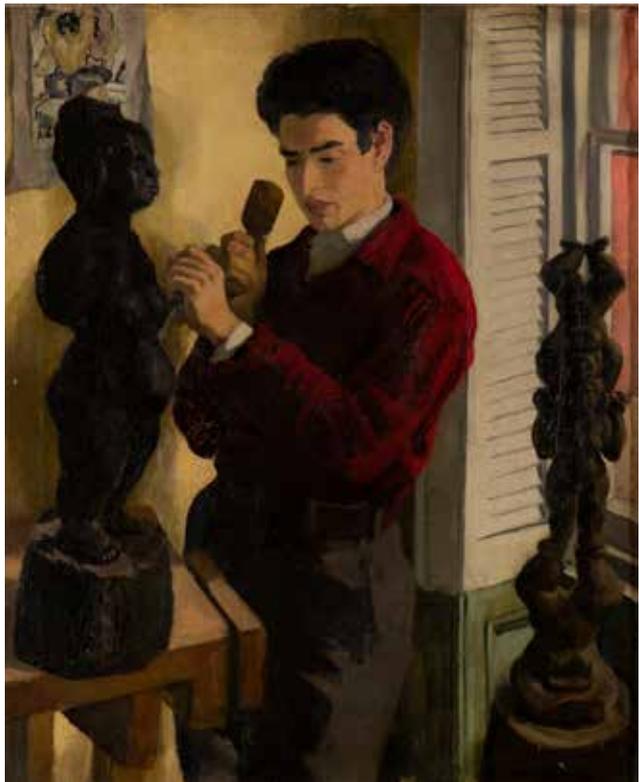


Fig. 6. Saul Berman, *Portrait of Chaim Gross Carving*, 1929. Oil on canvas, 24 × 20 in. The Renee & Chaim Gross Foundation, New York.



Fig. 7. Marion Palfi, *Chaim Gross teaching at the Educational Alliance*, 1944. Gelatin silver print, 7 × 9½ in. The Renee & Chaim Gross Foundation, New York. © Center for Creative Photography, Arizona Board of Regents.

Gross's classmates also included immigrants Peter Blume (1906–92), Saul Baizerman (1889–1957), Saul Berman (1899–1975), Elias Newman (1903–99), and Leo Jackinson (1900–22), as well as native-born Adolph Gottlieb (1903–74), Philip Evergood (1901–73), Barnett Newman (1905–70), and Concetta Scaravaglione (1900–75). Photographs from the Renee & Chaim Gross Foundation's archives show the art students together (fig. 5). Gross often stressed the importance of his time at the Alliance. The connections he formed there reappeared in other contexts as former students taught summer camp classes together, founded artist groups, and exhibited in the same shows.

Gross continued to meet new artists when he began teaching at the Educational Alliance Art School in 1927 (fig. 7). Sculptor Louise Nevelson (1899–1988), who emigrated from the Russian Empire with her family in 1905, studied with Gross in 1934. He remained lifelong friends with Nevelson, who went on to become one of the most impactful sculptors of the twentieth century.

In addition to supplying Gross with a much-needed stream of income, teaching was also an exercise in giving back. The artist believed that education and philanthropy were intertwined, and he continued to teach at the Alliance until 1989, even after achieving financial security.

Early Career and Finding Success

In addition to his education at the Alliance, Gross studied sculpture with Elie Nadelman (1882–1946) at the Beaux Art Institute of Design and Robert Laurent (1890–1970) at the Art Students League. From Nadelman he learned modeling and from Laurent he learned carving. Beginning in 1924, Gross exhibited regularly at the Educational Alliance, the Jewish Art Center, and the Whitney Studio Club. Once he had his own small studio in 1927, Gross began to work primarily in wood (fig. 6).

In 1932, Gross had his first solo exhibition at Gallery 144, where he showed a selection of 31 sculptures, predominately in four woods: lignum vitae, snakewood, walnut, and boxwood. Sculptor (and immigrant) William Zorach (1889–1966) wrote the brief introduction, saying,

Chaim Gross is young—this is his first one man show. His work is spirited, youthful and alive. . . . His figures and animals deal with forms of life around him—sometimes in a light and humorous vein. Americans are inclined to take their art seriously—we should be most grateful for these rare qualities of lightness and play in the work of an artist.¹²

Gross met Renee Nechin in 1929 in the studio of another artist in downtown Manhattan. The two had to wait several years to marry, however, because of Gross's financial limitations, as well as the Nechin family's concerns about his lack of prospects. Chaim and Renee's wedding in December 1932 marked the end of a banner year filled with personal and professional milestones. In 1933, Gross was awarded a Louis Comfort Tiffany Foundation residency at their Long Island mansion Laurelton Hall. While there, he completed two wood sculptures of plant life, both of which are now in the Renee & Chaim Gross Foundation's collection. It is likely that this early experience helped to shape Gross's vision for future encouragement of young artists, as later reflected in scholarships and the establishment of the Foundation.

The neighborhoods where Gross lived and worked in the 1920s and 1930s included the Lower East Side and Greenwich Village. These were vital communities for a variety of reasons. The Lower East Side grounded Gross in an environment of other Jewish people, and once Gross moved to his own studio in the Village in 1927, followed by a larger studio at 63 East Ninth Street in 1930, he was surrounded by fellow artists who worked in nearby studios.

Gross, like many artists of his generation, survived the Great Depression as a direct result of the various New Deal arts projects. He joined the Public Works of Art Project (PWAP) in 1933, which later transitioned into the Works Progress Administration (WPA).¹³ His commissions included projects in Washington, D.C., Pennsylvania, and New York. As wife Renee Gross reflected in 1998, "In fact, it saved us. We would have been dead, but the WPA, which was a great social upheaval, I mean, it was a renaissance."¹⁴

World War II and the Holocaust

Although three of the Gross brothers lived in the U.S. during WWII, not all of Gross's family members were able to escape the Nazis. Gross lost his brother Pincus as well as his sister Sarah, her husband, son, and daughter during the Holocaust. The murder of his family members profoundly affected Gross, whose own memories of trauma during WWI resurfaced and intermingled with his newfound grief after WWII. This resulted in profound changes to his work. He began to include more Jewish and Biblical themes, drew darker, more convoluted imagery in his Fantasy Drawings, and sculpted one of his most powerful works, *In Memoriam: My Sister Sarah, Victim of Nazi Atrocities*, now in the collection of the Smithsonian's Hirshhorn Museum. The piece, a narrow, elongated mother figure leaning over a child in her lap as if to try to shield her, reflects the anguish Gross felt.

There is a stark contrast between the somber *My Sister Sarah* and Gross's more typical mother and child figures, which he based on wife Renee and his children, son Yehudah and daughter Mimi. His depictions of Renee and the children are exuberant and often somewhat humorous as the babies are held aloft or spiral upwards around their mother, marking a profoundly different feeling conveyed by *My Sister Sarah* (fig. 8).

Renee (Nechin) Gross (1909–2005)

Renee arrived in the U.S. in May 1921, at the age of eleven. She and her multi-generational family traveled aboard the *Susquehanna* from Gdansk, Poland, to Maine. Renee's father had already left for the U.S. prior to WWI, but she and the other family members remained in what was then Russia, now Lithuania, until the pogroms forced them to flee.¹⁵ The Nechins belonged to the merchant class in Europe, enabling them to immigrate as a group. This was a

very different situation compared to Gross's family in Galicia, who came from a more impoverished background. The Nechin family stayed in Warsaw for a year until papers were in order for their visas. Looking back, Renee reflected on the experience of being quarantined due to illness onboard after the ship's arrival in Maine: "I know it was in May, I know it was, like, a little prison, because each cubicle had three beds, one, two, three, assigned." The family was isolated for "a whole month. That's when the illness was cleared up, and people were let out. They opened the gate. It was an iron gate, locked. No one was able to communicate, except through the gate. I remember how Mama touched Papa's hand."¹⁶

Renee's life experiences contrasted with Chaim's, and she characterized herself quite differently (fig. 9). While conducting an oral history for the Ellis Island Project in 1998, interviewer Janet Levine asked Renee Gross, "Do you think the fact that you were both immigrants made a difference to the, to the two



Fig. 8. Soichi Sunami, *In Memoriam: My Sister Sarah, Victim of Nazi Atrocities*, 1947 by Chaim Gross. Gelatin silver print, 9 3/8 x 3 3/4 in. The Renee & Chaim Gross Foundation, New York.



Fig. 9. Nicolai Cikovsky, *Portrait of Renee*, 1932. Oil on board, 12 1/2 x 9 in. The Renee & Chaim Gross Foundation, New York.

of you?” Renee responded, “No, because I was like as if I was born here. You see? I did not feel like an immigrant ever.”¹⁷

The Renee & Chaim Gross Foundation

Gross’s early experiences shaped his philanthropic vision.¹⁸ He taught for the entirety of his career not only as a means to earn extra income, but also as a way to connect with younger artists and pass along his deep knowledge of sculpture and wood carving. This focus on education led to the publication of two books: *The Technique of Wood Sculpture* (1957) and *Sculpture in Progress* (1972) on the subject of modeling in plaster for bronze casting. Gross also presented on his work, often showing clips of the 1938 film *Tree Trunk to Head* to illustrate his methods. The Grosses contributed to various scholarship funds, including at the Educational Alliance Art School and Yeshiva University. Renee, moreover, fundraised during WWII by selling war bonds and later turned to support of Israel. It is no surprise that these altruistic endeavors led Chaim and Renee Gross to seek a way of preserving Gross’s work and their collection as a nonprofit organization. The Renee & Chaim Gross Foundation was formally incorporated as a 501(c)(3) in 1989, and Renee opened the doors to Gross’s studio in 1994, three years after his death. She continued to live in the LaGuardia Place building until she passed in 2005. The Foundation began including the living spaces on tours and during programs in 2009. Renee’s commitment to their shared vision after Chaim’s passing has in turn created a vibrant organization that continues to further their legacies through high-quality research, exhibitions, and educational activities around the home, studio, and art collections for audiences in New York City and beyond.

1. “The Two Chaims,” interview by Chaim Potok, *The Eternal Light*, NBC Radio Network, 1983.
2. Chaim Gross, interview by Milton W. Brown, May 26–27, 1981, transcript, 1–2, Archives of American Art.
3. *Ibid.*, 5.
4. *Ibid.*, 5–6.
5. *Ibid.*, 6.
6. Milton W. Brown, “An Explosion of Creativity: Jews and American Art in the Twentieth Century,” in *Painting a Place in America: Jewish Artists in New York, 1900–1945: A Tribute to the Educational Alliance Art School*, eds. Norman L. Kleeblatt and Susan Chevlowe (New York: Jewish Museum, 1991), 27.
7. For more information on the history of settlement houses, see Young, pg 30.
8. Norman L. Kleeblatt and Susan Chevlowe, “Painting a Place in America: Jewish Artists in New York 1900–1945,” in *Painting a Place in America*, 99.
9. *Ibid.*
10. Maxwell Anderson, “Do Immigrants Beat Us at the Artistic Game,” *New York Globe*, July 29, 1919, quoted in Kleeblatt and Chevlowe, *Painting a Place in America*, 100.
11. For more information on Moses Soyer, see Cassandra, pg 22.
12. William Zorach, “Exhibition of Sculpture by Chaim Gross at Gallery 144,” March 5–25, 1932, Archives of the Renee & Chaim Gross Foundation, New York.
13. For more information on the WPA, see Richfield, pg 12.
14. Ellis Island Oral History Project, Series EI, no. 1004: Interview of Renee Nachim Gross by Janet Levine, June 5, 1998 (Alexandria, VA: Alexander Street, 2004), 20.
15. Ellis Island Oral History Project, Interview of Renee Nachim, 26.
16. *Ibid.*, 27.
17. *Ibid.*
18. For more information on Gross’s philanthropy, see Susan Fisher, “Carving a Legacy,” in *Building Identity: Chaim Gross and Artists’ Homes and Studios in New York City, 1953–74* (New York: The Renee & Chaim Gross Foundation, 2017).

The history of immigration is, at its core, the study of movement—the transnational flow of people and ideas; migratory labor; and shifting notions of identity, citizenship, and national belonging. Adopting movement as a central theme, this essay will chronicle the evolution of U.S. immigration policies from the 1870s to mid-1940s, as well as the lived experience of migration and displacement. Geographic mobility, I contend, has both reflected and perpetuated the boundaries of American citizenship. Through this analysis, I will situate the *Artists and Immigrants* exhibition in its historical context and incorporate these artworks and their makers into the telling of important historical narratives.

1870 to 1920

The turn of the twentieth century was a period of mass migration and population growth in the United States. Nearly twelve million immigrants arrived between 1870 and 1900, the majority of whom passed through the port of New York. In addition to these new arrivals, Americans in rural parts of the country relocated to urban centers.¹ During this era of unrestricted European entry, the epicenter of emigration shifted from the north and west of the continent (mainly Germany, England, and Ireland) to the south and

east. American politicians and the public were far less receptive to this population of newcomers. As historian Thomas Guglielmo explains, “Italians, South Italians, Latins, Mediterraneans, and ‘new’ European immigrants” faced “fierce, powerful, and pervasive” discrimination.²

Social commentators often used foreboding metaphors of movement to describe this age of unprecedented U.S. immigration. The country, they warned, was being inundated with waves, tides, swarms, and swells of “undesirable” foreigners. Photographer, journalist, and social reformer Jacob Riis (1849–1914)—who himself emigrated from Denmark in 1870—was one such wary observer. “The sea of a mighty population, held in galling fetters, heaves uneasily in the [New York] tenements,” Riis cautioned in his 1890 publication, *How the Other Half Lives*. “Once already our city, to which have come the duties and responsibilities of metropolitan greatness . . . has felt the swell of its resistless flood. If it rises once more, no human power may avail to check it.”³

Riis’s photographs (fig. 1) drew attention to the squalor, overcrowding, and unsanitary conditions that plagued urban tenements.⁴ Despite these grim realities, however, immigrant settlements were also vibrant enclaves of community life. Residents melded “Old World” traditions with “new” American

Fig. 1. Jacob Riis, *Lodgers in a Crowded Bayard Street Tenement—“Five Cents a Spot,”* c. 1890. The Museum of the City of New York / Art Resource, NY.

Fig. 2. Abraham Walkowitz, *Orchard Street, 1908*. Watercolor and graphite on paper, 11 × 8½ in. The Renee & Chaim Gross Foundation, New York.



customs—a complex process of cultural preservation, adaptation, and assimilation. Early modernist painter Abraham Walkowitz (1878–1965) captured the bustling atmosphere of Lower Manhattan in his 1908 watercolor *Orchard Street*—a scene awash in motion and color (fig. 2). Born in Siberia, Walkowitz immigrated to the U.S. in 1889, settling in the Jewish quarter of the Lower East Side. There, his mother ran a newspaper stand, where Abraham worked after school, helping his family eke out a living.⁵

The turn of the twentieth century also marked a period of rapid transformation and industrialization in the U.S., as newly constructed railroads unified the continent; cities such as New York and Chicago matured into modern metropolises; and workers—many of them immigrants—extracted vast supplies of natural resources from the western “hinterlands,” helping to fuel this growth.⁶ Together, these changes had a profound effect on migrants’ experiences in and of their adopted country, as well as American policies and attitudes toward their arrival.

With modernization came a shift in women’s employment from home to factory, store, and office. This transition, in turn, helped give rise to a new world of working-class leisure culture.⁷ Wage earning bolstered young immigrant women’s sense of American identity and autonomy. Pocketing a portion

of their earnings—the rest went to the household—these young women began to spend more time apart from their families, socializing with friends and coworkers in dance halls, nickelodeons, and at beachside amusement parks. Jules Pascin (1885–1930), a Bulgarian-born painter who sought refuge in the U.S. during World War I, provided a window onto this burgeoning world of working-class recreation with his c. 1917 untitled beach scene (fig. 3). In this boisterous tableau, a sea of New Yorkers, many of them likely immigrants, crowd the shores of a newly developed beach—perhaps Coney Island or Midland Beach—rubbing elbows and soaking up the sun.

The rapid pace of immigration and industrialization also fueled a nativist backlash against foreigners who worked for low wages in the logging, mining, railroad, fishing, and agricultural industries. This backlash resulted in the passage of the 1882 Chinese Exclusion Act, which outlawed the immigration of Chinese laborers and prohibited existing Chinese residents from naturalizing as American citizens. Only a handful of “exempt classes”—teachers, students, merchants, and travelers—were allowed entry.

Anti-Asian sentiment impinged on Chinese émigrés’ freedom of movement, as a case study of turn-of-the-century San Francisco reveals. Chinese



passengers who disembarked at the Angel Island Immigration Station were often detained for weeks, even months, before Bureau of Immigration inspectors ruled on their applications for admission.⁸ Those who passed muster were subject to additional periods of confinement. When a bubonic plague epidemic broke out in San Francisco in 1900, local authorities ordered Chinatown residents to quarantine in place. As historian Nayan Shah expounds, “Health officials and politicians envisioned Chinatown as the preeminent site of urban sickness, vice, crime, poverty, and depravity.” Conflating poor living conditions with neighborhood tenants, public health officers treated “Chinese immigrants as a filthy and diseased ‘race’ who incubated” illnesses and “infected white Americans.”⁹

1921 to 1940

Racialized policies and discourse on immigration intensified after WWI. Bolstered by widespread xenophobia, Congress passed two additional discriminatory measures—the Emergency Quota Act of 1921 and the Johnson-Reed Act of 1924. Together, these bills introduced the concept of numerical limits into U.S. immigration law. Calculated according to the 1910 census, the Emergency Quota Act imposed temporary immigration restrictions based on

applicants’ country of birth. The Johnson-Reed Act then transformed this “national origins quota system” into permanent practice. The 1924 bill, moreover, curtailed immigration even further, granting visas to only two percent of the total population of each nationality already residing in the U.S. Based on the 1890 census, these quotas discriminated against Southern and Eastern Europeans, while prohibiting Asian immigration outright. Only the Western Hemisphere was exempt—a decision Congress made for diplomatic, trade, and agricultural reasons.

As historian Mae Ngai contends, the Johnson-Reed Act gave rise to a new category in U.S. politics and law—the “illegal alien . . . whose inclusion within the nation was simultaneously a social reality and a legal impossibility—a subject barred from citizenship and without rights.” Casting citizenship as the prerogative of white immigrants alone, the 1924 statute further codified racial categories into law. While “white ethnic” Europeans faced discrimination upon arrival, they were nonetheless considered “capable of transformation and assimilation” and granted full inclusion in the polity. Asians and Mexicans, in contrast, were branded “permanently foreign,” regardless of their fluency in “American customs” or allegiance to “American ideals.”¹⁰

Fig. 3. Jules Pascin, *Untitled*, c. 1917. Ink, watercolor, and crayon on paper, 6¼ × 12½ in. The Renee & Chaim Gross Foundation, New York.

This growing distrust of all things foreign manifested in U.S. policy and culture alike. Anti-immigrant sentiment, in particular, helped to popularize the American Regionalist Movement of the 1930s and 1940s. As art historian Donna Cassidy explains, “Americanness” was “a quality that was highly valued and marketable” in the interwar years, when the economic hardship and turmoil of WWI and the Great Depression “heightened an isolationist, xenophobic turn inward.”¹¹ Modernist painter Marsden Hartley (1877–1943) was among the artists who embraced both nativism and regionalism in the 1930s. Born in Maine to English parents, Hartley believed that Americans of Western European descent “were under cultural siege by darker races and ethnicities infiltrating the nation’s borders.”¹² These fears, coupled with the demand for regionalist art, compelled Hartley to abandon his European proclivities (he lived abroad in the 1910s and 1920s) and return to his native state. There, he reinvented himself as a homegrown painter from and of New England, fixing his gaze on the rugged coastline, brawny population, and steep slopes of Mount Katahdin. Hartley also likely painted *Rest Period* (fig. 4) in Maine.

Despite the ban on Asian immigration, Chinese émigrés continued to trickle into the country, often



Fig. 4. Marsden Hartley, *Rest Period*, 1942–43. Oil on board, 30 × 9 in. The Renee & Chaim Gross Foundation, New York.

claiming eligibility through birth or derivation.¹³ Painter and printmaker Seong Moy (1921–2013) was one of approximately 13,071 Chinese people who entered the U.S. between 1924 and 1932.¹⁴ His personal history highlights the strength and resilience of kinship networks—how families managed to thwart immigration restrictions and transcend national borders—as well as the generational conflicts that ensued. Born in Canton, now Guangzhou, Moy sailed across the Pacific to Angel Island in 1931, moving in with relatives in St. Paul, Minnesota. “An arrangement was made by my father for me to come to this country,” the artist later recounted, “to get an American education and . . . as the oldtimers [sic] say, make money to send home to support the family. . . . It was a very difficult transition.”¹⁵ Although Moy’s relatives expected him to “carry on” the family restaurant business, he defied their wishes, opting to pursue art instead.

Moy began his training in 1934, at the age of thirteen, attending free studio classes at the local Works Progress Administration (WPA) school—a Depression-era initiative for disadvantaged students. He also participated in the WPA graphics workshop at the Walker Art Center, where he learned silkscreen, intaglio, and lithography.¹⁶ Tensions with his family came to a head in 1941, when Moy received a

Fig. 5. *Seong Moy Paintings*, 1957. Printed poster, 18 × 12 in. The Renee & Chaim Gross Foundation, New York.



Fig. 6. Lewis Jacobs, *Gross Working on "The Alaskan Snowshoe Mail Carrier"*, 1936. Gelatin silver print, 9 × 7 in. The Renee & Chaim Gross Foundation, New York.



scholarship to the Art Students League in New York. Knowing his guardians would disapprove, the young artist “gathered everything together and just left without any notice.”¹⁷ Moy’s career flourished on the East Coast. He exhibited at numerous museums and galleries, including the Grand Central Moderns, a division of a nonprofit organization that supported American artists (fig. 5).

Over the course of the Depression, the federal government organized four New Deal arts projects, providing financial relief to underemployed artists: the Public Works of Art Project (PWAP), Treasury Section of Fine Arts (Section), Treasury Relief Art Project (TRAP), and the Works Progress Administration Federal Art Project (WPA/FAP). Chaim Gross took part in several of these programs, as did approximately 100 artists in the Foundation’s collection, including Milton Avery, David Burliuk, Stuart Davis, Arshile Gorky, John D. Graham, Marion Greenwood, O. Louis Guglielmi, Willem de Kooning, Jacob Lawrence, Reginald Marsh, Louise Nevelson, Ben Shahn, Moses and Raphael Soyer, and Jack Tworikov.

Depression-era work-relief programs served, in part, as “citizenship-building and nation-building procedures” (in the words of one congressman)—a means for artists to reflect on their American identity and environs through paintings, sculpture, murals, photographs, and prints.¹⁸ Confident that homegrown art would foster pride in U.S. history and culture, President Franklin D. Roosevelt called on PWAP artists

to depict the “American scene.” Holger Cahill, director of the WPA/FAP, likewise insisted that all work created under federal patronage should be “distinctly American” in both style and subject matter.¹⁹

One key objective of these “citizenship-building and nation-building” projects was to expand access to American art—or, as Cahill put it, “bridge the gap between the American artist and the American public.”²⁰ To help achieve this goal, the Roosevelt Administration sponsored national competitions, commissioning the winning artists to create new works for display in government buildings. Chaim Gross entered one such Treasury Section contest in 1936, receiving an award of \$3,000 for his plaster model of an Alaskan mail carrier (fig. 6). The finished sculpture, based on this model, was installed in the New Post Office—now the William Jefferson Clinton Federal Building—in Washington, D.C., where it remains to this day.

Unfortunately, Roosevelt’s nationalistic directive took a xenophobic turn in 1937—the same year Gross completed his Alaskan mail carrier sculpture. That June, Congress revised the Emergency Relief Appropriation Act, disqualifying “any person . . . who is not a citizen of the United States, or who . . . does not possess a valid declaration of intention to become a citizen” from participating in WPA programs.²¹ Gross escaped the “alien rule,” having obtained American citizenship in 1934, while working for the PWAP. Gorky and de Kooning, however, were forced to resign from the WPA/FAP once the policy took effect.



Fig. 7. Domingo Ulloa, *Braceros*, 1960. Oil on masonite, 36 × 49 in. Smithsonian American Art Museum, Gift of Eugene Iredale and Julia Yoo, 2014.20.

World War II

Along with fluctuations in the domestic economy and labor market, American foreign policy also shaped immigration practices. The outbreak of World War II triggered an acute labor shortage in the U.S., as able-bodied men (and many women) shipped overseas. To offset this shortage, the Roosevelt Administration collaborated with the Mexican government to launch a guest-worker program, known as the Bracero Program, in 1942. This binational effort marked a drastic pivot away from Depression-era immigration practices, when the U.S. government “repatriated” (i.e., deported) more than 400,000 Mexicans and Americans of Mexican descent.²² Braceros—along with many undocumented Mexican migrants—lived transnational lives, straddling two countries, economies, and cultures.²³ While the wartime labor crunch “pulled” thousands of Mexicans across the border, rural poverty “pushed” these men to leave their families, travel long distances, and sign short-term labor contracts for minimal pay.²⁴ Domingo Ulloa (1919–97), a California native, WWII veteran, and founding “father of Chicano art,” foregrounded the racial injustices of this guest-worker program in his 1960 painting *Braceros* (fig. 7). As Ulloa’s work reveals, American officials and agricultural employers treated Mexican workers as outsiders, segregating them from the rest of the population in overcrowded and ill-equipped labor camps.

For Japanese Americans, WWII also ushered in a period of intense isolation, alienation, and restricted movement. Following the bombing of Pearl Harbor on December 7, 1941, the Roosevelt Administration launched a massive campaign to reclassify Japanese Americans as “alien enemies.” Through policy and propaganda alike, this campaign stripped Issei (Japanese-born immigrants) and Nisei (their American-born children) of their civil rights. Under Executive Order 9066, the War Relocation Authority removed some 120,000 Japanese Americans (predominantly citizens) from their homes on the West Coast, herding them to inland internment camps. In addition, Presidential Proclamation 2525 authorized federal officials to detain those exempt from internment, such as East Coast residents, and to inhibit their freedom to “travel or move from place to place.”²⁵

Two artists in the Foundation’s collection—Yasuo Kuniyoshi (1889–1953) and Soichi Sunami (1885–1971)—experienced this wartime prejudice and racial “othering” firsthand. Born in Okayama, Japan, Yasuo Kuniyoshi immigrated to the U.S. in 1906, at the age of sixteen. Studying painting, he rose to prominence in the New York art scene in the 1920s (fig. 8). Despite his status as an “alien,” ineligible for U.S. citizenship, Kuniyoshi self-identified as American and denounced Japanese militarism. “My beliefs, my ideals and my sentiments, have been shaped by living in the free American atmosphere most of my life,” the artist proclaimed in 1942.²⁶ These sentiments

did little to mollify the U.S. government. Following the attack on Pearl Harbor, FBI agents seized his bank account, confiscated his camera and binoculars, and placed him under temporary house arrest. Hoping to quell suspicions, Kuniyoshi volunteered to create anti-Japanese propaganda for the American war effort. Federal authorities, however, continued to treat the artist as a security risk, demanding he obtain police permission before leaving New York City.²⁷ Kuniyoshi's "foreignness" continued to haunt him after the war. In 1952, he applied for U.S. citizenship under the newly enacted Immigration and Nationality Act, which legalized Japanese naturalization, but succumbed to cancer before his application was processed (fig 8).

Soichi Sunami's status as a Japanese immigrant likewise impinged on his personal and professional life. Born in Okayama, Japan, he moved to the U.S. in 1905—one year after Kuniyoshi. Following short stints in the laundry, railroad, fishing, and lumber industries, Sunami began to experiment with painting and photography. In 1922, the young artist ventured from Seattle to New York, enrolling at the Art Students League, where he befriended Chaim Gross.²⁸ Opening

a photo studio on West 15th Street, Sunami took archival images of fellow artists' work, including Gross's sculpture (fig. 9). The Issei artist also accepted a position as an in-house photographer at the Museum of Modern Art. Despite his artistic talent and 38-year tenure, however, MoMA never invited Sunami to exhibit his own work.²⁹

As an East Coast resident, Sunami was not subject to imprisonment in the Japanese American "relocation camps." Nonetheless, he grappled with racist policies and attitudes throughout WWII. In the wake of Pearl Harbor, the artist preemptively destroyed many of his photographs—in particular, nude studies of white women—for fear of government retribution.³⁰ The war also forced Sunami and future wife Suyeko Matsushima to postpone their marriage, until she and her Washington-based family were released from the Tule Lake and Heart Mountain internment camps.³¹ Unlike Kuniyoshi, however, Sunami did manage to become an American citizen in 1957, twelve years after Victory over Japan (V-J) Day.

While Japanese Americans were uprooted against their will during WWII, many European artists



Fig. 8. Yasuo Kuniyoshi, *From the Boardwalk*, 1936. Lithograph, 10 × 13 in. The Renee & Chaim Gross Foundation, New York. © 2022 Estate of Yasuo Kuniyoshi / Artists Rights Society (ARS), NY.



Fig. 9. Soichi Sunami, *Mother and Child at Play*, 1937 by Chaim Gross. Gelatin silver print, 7½ × 9½ in. The Renee & Chaim Gross Foundation, New York.

actively fled to the U.S. in the late 1930s and early 1940s, seeking asylum from persecution, fascist regimes, and, in the case of Jewish refugees, probable death. Cultural critics applauded their arrival as an infusion of artistic talent. “During the late war,” MoMA curator James Johnson Sweeney rejoiced in 1946, “America has had the privilege of playing host to many leading artists of our time.”³² Eager to document their experiences, Sweeney interviewed eleven of these artists, including four members of the Renee & Chaim Gross Foundation collection—Jacques Lipchitz (1891–1973), Marc Chagall (1887–1985), Max Ernst (1891–1976), and Fernand Léger (1881–1955). Together, these men reflected on how displacement had informed their identity and creative process. Léger had a positive take on his sojourn, attributing his newfound tendency to paint with “greater intensity”—as manifested in the undulating lines of his c. 1942 work *Music* (fig. 10)—to the kinetic atmosphere of American cities. “In this country,” he mused, there is “an increased sense of movement and violence. . . . What has come out most notably . . . in the work I have done in America is . . . a new energy—an increased movement within the composition.”³³ Max Ernst, in contrast, bemoaned the lack of community in the U.S.—in particular, the absence of a café culture where artists could gather, socialize,

and exchange ideas. “There is more loneliness—more isolation among artists,” he lamented. “This is certainly one reason . . . that so little grew out of the generous transplantation of European artists.”³⁴ Despite their opposite viewpoints, both Léger and Ernst, along with Chagall, returned to Europe after the war. For them—much like Braceros—immigration was a circular, rather than a linear, experience. Only Lipchitz chose to settle permanently in the U.S., becoming an American citizen in 1958.

Postwar Reforms

While celebrated artists and intellectuals like Chagall, Ernst, Léger, and Lipchitz were granted refuge in the U.S. during and after WWII, many other Europeans were denied entry. Congress refused to raise immigration quotas until 1948, capping the number of German visas at 25,957 per year and the combined number of Russian, Polish, Romanian, Lithuanian, Latvian, and Yugoslavian visas at 10,000.³⁵ Despite this intransigence, however, the horrors of the war did bring about a shift in U.S. immigration policy. Congress repealed the Chinese Exclusion Act in 1943, thereby acknowledging the hypocrisy of the law—the discriminatory decision to bar Chinese nationals from U.S. entry and citizenship, while simultaneously allying with China in the war against Japan. This reversal, however, was largely



Fig. 10. Fernand Léger, *Music*, c. 1942.
Gouache on paper, 20 × 26 in. The Renee &
Chaim Gross Foundation, New York. © 2022
Artists Rights Society (ARS), New York /
ADAGP, Paris.

symbolic, since a 105-person immigration limit was subsequently put in place. Reformers also continued to push for change after WWII, culminating in the passage of the Immigration and Nationality Act of 1965. This statute abolished the national origins quota system, but restricted emigration from Latin America for the first time, once again redrawing the lines of inclusion and exclusion. The men and women featured in the *Artists and Immigrants* exhibition and catalogue experienced these evolving immigration policies firsthand—the mutable demarcations between “deserving,” “undesirable,” and “illegal” immigrants. Their personal experiences and artwork offer a unique lens onto the history of U.S. immigration, as well as the inextricable links between geographic mobility and American citizenship.

1. On the Great Migration, see Young, pg 30.
2. Thomas Guglielmo, *White on Arrival: Italians, Race, Color, and Power in Chicago, 1890–1945* (New York: Oxford University Press, 2003), 6.
3. Jacob A. Riis, *How the Other Half Lives: Studies among the Tenements of New York* (New York: C. Scribner's Sons, 1907), 296.
4. On tenements, see Young, pg 30.
5. Irving Howe, “Jewish Immigrant Artists,” *The American Scholar* 45, no. 2 (Spring 1976), 242, <https://www.jstor.org/stable/41200173>.
6. On the commodification of natural resources and the relationship between “metropolis” and “hinterland,” see William Cronon, *Nature's Metropolis: Chicago and the Great West* (New York: W.W. Norton, 1991).
7. Kathy Peiss, *Cheap Amusements: Working Women and Leisure in Turn-of-the-Century New York* (Philadelphia: Temple University Press, 1986).
8. Congress created the Bureau of Immigration in 1891, as part of a push to federalize immigration processing and enforcement. On Angel Island, see H. Mark, Lai Genny Lim, Judy Yung, and Yoshio Kishi, *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910–1940* (Seattle: University of Washington Press, 1991).
9. Nayan Shah, *Contagious Divides: Epidemics and Race in San Francisco's Chinatown* (Berkeley: University of California Press, 2001).
10. Mae Ngai, *Impossible Subjects: Illegal Aliens and the Making of Modern America* (Princeton: Princeton University Press, 2004).
11. Donna M. Cassidy, “‘On the Subject of Nativeness’: Marsden Hartley and New England Regionalism,” *Winterthur Portfolio* 29, no. 4 (Winter 1994): 229, 231, <https://www.jstor.org/stable/1181468>.
12. Randall R. Griffey, “Marsden Hartley's Aryanism: Eugenics in a Finnish-Yankee Sauna,” *American Art* 22, no. 2 (Summer 2008): 68, <https://www.jstor.org/stable/10.1086/591170>.
13. Mark, Lim, Yung, and Kishi, *Island*; Erika Lee, *At America's Gates: Chinese Immigration during the Exclusion Era, 1882–1943* (Chapel Hill: University of North Carolina Press, 2003).
14. For immigration statistics, see Lee, *At America's Gates*, 117–19.
15. Oral history interview with Seong Moy, January 18–28, 1971. Archives of American Art, Smithsonian Institution.
16. Since Moy was underage, he was ineligible for financial compensation.
17. Oral history interview with Seong Moy.
18. U.S. House, Subcommittee of the Committee on Appropriations, *Emergency Relief Appropriation Act of 1937*, Hearing (Washington, D.C.: Government Printing Office, 1937); U.S. Federal Works Agency, *Final Report on the WPA Program, 1935–43* (Washington, D.C.: Government Printing Office, 1947), 287.
19. Frances K. Pohl, *Framing America: A Social History of American Art* (New York: Thames & Hudson, 2002), 366.
20. Holger Cahill, *New Horizons in American Art* (New York: Museum of Modern Art, 1936), 21.
21. U.S. House, *Emergency Relief Appropriation Act*, 17.
22. Approximately 60 percent of those forced “back” to Mexico were U.S. citizens of Mexican descent. Francisco E. Balderrama and Raymond Rodriguez, *Decade of Betrayal: Mexican Repatriation in the 1930s* (Albuquerque: University of New Mexico Press, 2006).
23. Ngai, *Impossible Subjects*.
24. Ana Elizabeth Rosas, *Abrazando el Espiritu: Bracero Families Confront the US-Mexico Border* (Oakland: University of California Press, 2014).
25. “Proclamations Regarding Alien Enemies Japan, No. 2525,” printed in *The American Journal of International Law* 36, no. 4, supplement: Official Documents (October 1942): 240, <https://www.jstor.org/stable/2213783>.
26. Quoted in ShiPu Wang, *Becoming American? The Art and Identity Crisis of Yasuo Kuniyoshi* (Honolulu: University of Hawaii Press, 2011), 46.
27. On Kuniyoshi, see Wang, *Becoming American*; Tom Wolf, “Yasuo Kuniyoshi: Artist as Immigrant” (virtual program, Renee & Chaim Gross Foundation, January 26, 2022).
28. On the Art Students League, see Davis, pg 4.
29. As David F. Martin affirms, “The quality of his work . . . was certainly on par with that of many of the Caucasian photographers that were given shows at the museum.” *Invocation of Beauty: The Life and Photography of Soichi Sunami* (Seattle: University of Washington Press, 2018), 57.
30. *Ibid.*, 10, 14–16.
31. After Matsushima was released from the Tule Lake camp, her family members were transferred to the Heart Mountain Relocation Center.
32. “Eleven Europeans in America,” *The Bulletin of the Museum of Modern Art* 13, no. 4/5 (1946): 2–39, <https://www.jstor.org/stable/4058114>.
33. *Ibid.*, 13.
34. *Ibid.*, 17.
35. Jia Lynn Yang, *One Mighty and Irresistible Tide: The Epic Struggle over American Immigration, 1924–1965* (New York: W. W. Norton & Company), 69.

The Hamptons; Woodstock, New York; and Provincetown, Massachusetts, have long served as artist havens for painters, sculptors, photographers, and printmakers who lived on the East Coast. Many of these artists immigrated to the United States in the early twentieth century, often settling in New York City—one of the major cultural capitals in the country—in hopes of advancing their careers. Building on the arts education and training they received in Europe, these newcomers continued their studies in the city, attending schools such as the Educational Alliance Art School, Art Students League, National Academy of Design, and Cooper Union, to name a few. These schools not only helped young artists hone their technical skills, but also served as vibrant communities where students forged new social circles and professional networks (fig. 1).

While many artists got their start in New York City, others chose to move there later in their careers, seeking financial stability, increased exposure, and critical acclaim. No matter when they arrived, however, these artists struggled with continuous hardship. The hustle and bustle of the metropolis was often draining, and city dwellers looked beyond the five boroughs for refuge—a place with new people, open space, and idyllic landscapes. Artists found their haven in surrounding areas such as Long Island. This

Fig. 1. Photograph of friends at the Gross family home on W. 105th Street: Hilda Castellón, Sol Wilson, Raphael Soyer, Nicolai Cikovsky, Jack Paser, Arnold Newman, Chaim Gross, Henry Botkin, Alexander Dobkin, Federico Castellón, Hudson D. Walker, Renee Gross, Sylvia Carewe, Augusta Newman, and Isaac Soyer, c. 1945. Gelatin silver print, 7 $\frac{3}{4}$ × 7 $\frac{11}{16}$ in. The Renee & Chaim Gross Foundation, New York.

Fig. 2. David Burliuk, *Double Portrait with Animals*, 1921. Oil on canvas, 12 × 9 in. The Renee & Chaim Gross Foundation, New York. © artist's estate.

essay will explore how five members of the Renee & Chaim Gross Foundation's collection—David Burliuk, Nicolai Cikovsky, Moses Soyer, Raphael Soyer, and George Constant—formed social connections that extended beyond the confines of New York City to their chosen oasis: the East End of Long Island. There, they came together to form a short-lived art collective known as the Hampton Bays Art Group.

Coming to New York

Each of these artists has a distinct immigration story. Burliuk fled the Ural region of Russia during the Civil War, traveling east through Siberia, Japan, and Canada before settling in the U.S. With an inheritance left to him by his brother, Nicolai Cikovsky emigrated from Russia in the aftermath of the Civil War. Moses and Raphael Soyer left Russia as young children with their family for better opportunities, and George Constant came to the U.S. at 18, craving a new atmosphere for artmaking. This section will chart each artist's path to New York City.

David Burliuk (1882–1967)

The first and oldest of these artists was David Davidovich Burliuk, born in a small Russian village called Riabushky, now part of Ukraine. Burliuk studied at the Odessa Art School and Kazan School



of Fine Arts, as well as the Royal Academy of Arts in Munich. As one of the founders of the Russian Futurist movement in 1910, Burliuk was known as the “Father of Russian Futurism.” He claimed he discovered Vladimir Mayakovsky (1893–1930), a well-known Russian poet, and between 1912 and 1914 the Futurists traveled extensively throughout Russia in elaborate costumes to bring a new type of art and literature to the public. Burliuk was also a member of Der Blaue Reiter group with artists such as Franz Marc, Wassily Kandinsky, and Paul Klee. Despite his success in Russia, Burliuk decided to leave due to the Russian Civil War. Beginning in 1918, Burliuk, along with his wife Marussia and their two sons, Nicholas and David, traveled through Siberia, eventually making it to Japan in 1920. Burliuk’s career flourished even in the face of his frequent relocation. He sold enough paintings in Japan to purchase tickets to New York for the entire family.¹ Chaim Gross later acquired a painting completed during this period in Japan (fig. 2).

In September 1922, at the age of 40, Burliuk arrived in New York. Though he was already an established artist and poet, the fame he had in Russia and Japan did not translate to the U.S. Despite Burliuk’s participation in an acclaimed show of Russian art at the Brooklyn Museum in 1923 titled *Contemporary Russian Painting and Sculpture*, his

works had little value in the U.S.² The Burliuk family rented an apartment in the Bronx, and eventually Burliuk got a job as an editor at the progressive Russian newspaper *Russky Colos*.³ Between the commute and long hours, Burliuk painted when he could, taking portrait commissions for additional income. His first solo show in the U.S. was in 1924 at the Société Anonyme, which helped jumpstart interest in his work. In 1929, the Burliuks moved to an apartment on the Lower East Side that had no heat. Two years later, the family moved to Tompkins Square. The Burliuks often struggled financially, but they had a large community of friends and acquaintances who came to their aid.⁴

Burliuk was friends with many other artists, including Nicolai Cikovsky, whom he met in 1923.⁵ In the early 1930s, Burliuk befriended Moses and Raphael Soyer, Chaim Gross, Philip Evergood, Milton Avery, Arshile Gorky, Isamu Noguchi, and Louis Michel Eilshemius, among others (fig. 3).

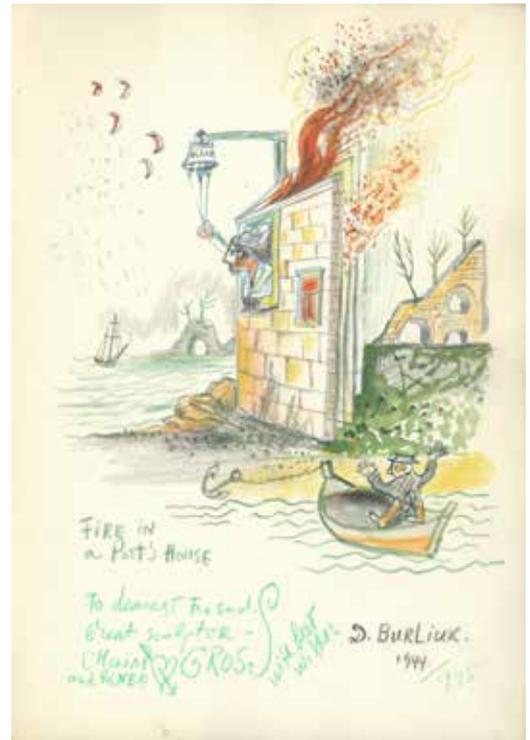
Known for his big personality and presence, Burliuk was described as follows:

... vigorous, forceful, with rasping, accented voice, constantly sketching and talking, tales of Mayakovsky, Arshile Gorky, life in Russia and Japan, travels to Europe, Africa, Australia and

Fig. 3. David Burliuk, *Fire in a Poet's House*, 1944–45. Watercolor, colored pencil, and crayon on paper, 10½ × 7¾ in. Inscribed to Chaim Gross on frontispiece of *Burliuk* by Katherine S. Dreier. The Renee & Chaim Gross Foundation, New York. © artist's estate.

Fig. 4. Moses Soyer, *Portrait of Renee and Chaim*, 1932. Oil on canvas, 27 × 29 in. The Renee & Chaim Gross Foundation, New York. © 2022 Estate of Moses Soyer / Licensed by VAGA at Artists Rights Society (ARS), NY.

Fig. 5. Raphael Soyer, *Dancing Lesson*, 1926. Oil on canvas, 24¼ × 20¾ in. The Jewish Museum, New York, gift of the Renee & Chaim Gross Foundation, 2008–225. Photo by Richard Goodbody. Reproduced with permission of the estate of Raphael Soyer.



all over the United States. He was a troubadour artist, painting wherever he lived or traveled, communicating through his paintings whether or not he spoke the language of the country.⁶

According to artist and writer Katherine Dreier, “What struck me instantly [about Burliuk] was a curious gentleness combined with that strength which made him stand out wherever he went.”⁷

Nicolai Cikovsky (1894–1984)

Another future member of the Hampton Bays Art Group was Nicolai Cikovsky. Born in Pinsk, Russia, now Belarus, Cikovsky studied art at the Vilna School of Art and the Penza Royal Art School. After Cikovsky served as a soldier in the Russian Revolution, he obtained a scholarship to study at the Moscow High Tech Art Institute. He left Russia in 1923 after receiving word that his brother died and left him an inheritance in the U.S. There he made friends with fellow Russian artists such as Burliuk, bonding over shared interests, careers, language, and a “new vision of life.”⁸ In 1929, Cikovsky became a naturalized U.S. citizen, and in 1932 he married Hortense Hilbert.

Prior to the Great Depression, Cikovsky was represented by the Charles Daniel Gallery, as was Raphael Soyer. Soyer said that he and Cikovsky

became friends because they were fellow Russians and “[Cikovsky] had already experienced the upheavals in his native Russia. Naive as I was then, he represented to me sophistication in art and life and political outlook. He was gay, exuberant, and romantic.”⁹ He introduced Soyer to the John Reed Club of Artists and Writers. The Marxist-leaning group had national branches and was part of the Communist Party. Member artists and writers protested, drew political cartoons, and published works together to further their mission.

Moses (1899–1974) and Raphael Soyer (1899–1987)

Twin brothers Moses and Raphael Soyer came to the U.S. with their family in 1912 by way of Liverpool. Born in Borisoglebsk, Russia, the Soyers were among a small number of Jewish people in the town at that time. Their father received permission from the government to teach Hebrew in the community despite its relatively small Jewish population. There was less violence against the Jewish people in Borisoglebsk than in surrounding areas, so the Soyers did not experience the pogroms and hardships that many other Jewish people went through at the time. However, the Soyers eventually left after suspicions circulated that they were



housing anti-government groups, and the family's permit to live in the town was not renewed. The entire family made passage to the U.S., staying with relatives in Philadelphia for eight months until their father saved up enough money working at a Yeshiva to bring his wife and children to New York City. Moses and Raphael left high school two weeks before graduation and worked odd jobs to help their family financially, as well as to pursue their art. They attended Cooper Union and the National Academy of Design together and then separated thereafter to differentiate their work from one another.

Moses was encouraged to try the Ferrer Art School by fellow art student and friend Leo Jackinson (1900–22), whom he met at his job at the Columbia University Library. The alternative environment at the Ferrer Art School reinforced Moses's decision to leave the Academy.¹⁰ There he studied with Robert Henri (1865–1929) and George Bellows (1882–1925). Henri introduced Soyer to *The Liberator*, a socialist magazine with many political cartoons and drawings, which opened his eyes to new subject matters. Moses's work progressed as he explored the inner worlds of his subjects, forming his Social Realist style (fig 4). In 1923, Moses was asked to be a teacher at the Educational Alliance. At that point, he had already taken classes there and

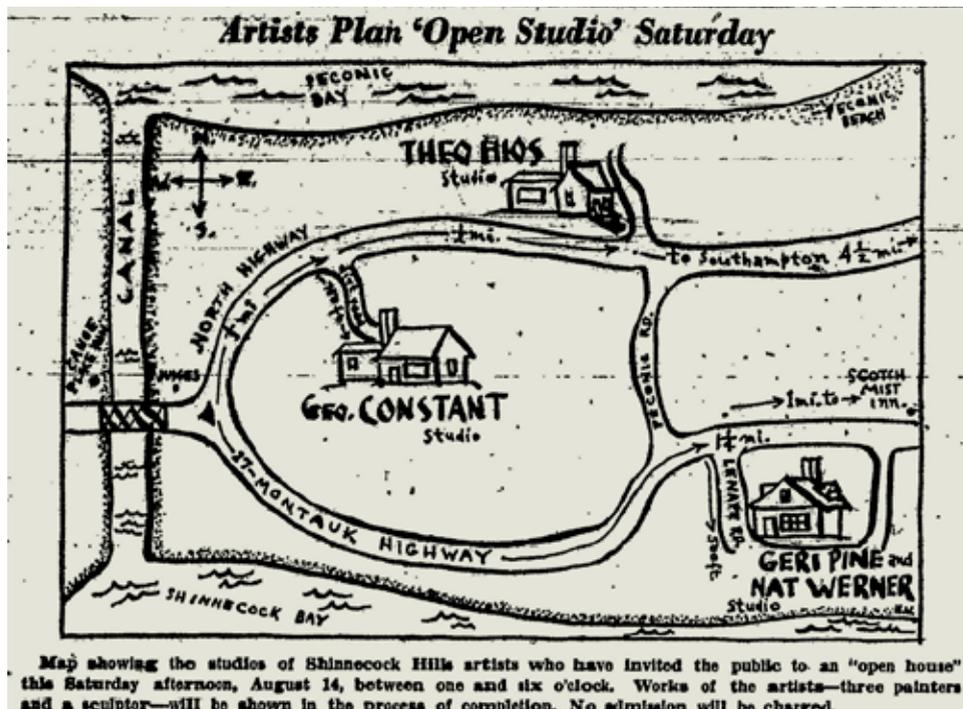
received a scholarship from the Alliance to study in Europe. In addition to teaching, Moses was a proofreader and wrote gallery show reviews for the newspaper *Der Amerikaner*. One of those shows included work by David Burliuk. In 1944, Moses joined the American Contemporary Art Gallery, where Burliuk showed often. Moses was also part of the Artists' Union and was one of the founders of American Artists' Congress.

Raphael Soyer entered the Art Students League following his time at the National Academy of Design. His uncle paid for three months at this new school because he could not afford the \$14 tuition at the time. At the Art Students League, a more relaxed environment than the Academy, Raphael took a class with Guy Pène du Bois (1884–1958) that changed how he thought about and created art (fig. 5). In 1929, Raphael received his first solo show at the Daniel Gallery, where he met Nicolai Cikovsky. In addition to bonding over a shared language, Cikovsky influenced Raphael's adoption of a more progressive outlook on the world through the John Reed Club. Although Raphael continued working in the Social Realist style, he said he did not let politics infiltrate his work.¹¹

Fig. 6. Map of Shinnecock Hills Artists' Open Studios, "The Southampton Press", August 12, 1954. Courtesy of the Express News Group.

Fig. 7. Z. Colten, photograph of Nat Werner, David Burliuk, Moses Soyer, George Constant, Raphael Soyer, and Nicolai Cikovsky, 1952.

Fig. 8. George Constant, *The Summer Sea*. The Heckscher Museum of Art, Huntington, New York, Gift of Mr. and Mrs. David Preston, 1985.10. © artist's estate.



George Constant (1892–1978)

George Constant (Constantinopoulos) was born in Arahova, Greece. After being orphaned as a child, Constant lived with his uncles, one who ran a monastery in Eleusa and another who was a merchant in Aegion.¹² At the monastery he was intrigued by the Byzantine icons that surrounded him, which influenced some of his later work. While in Greece, Constant studied the idols along with Classical and Archaic Greek art. However, he wanted to challenge himself and go to a place that was "free, brash, lusty, and growing,"¹³ so he immigrated to the U.S. in 1910. Constant enrolled in the School of Fine Arts at Washington University in 1912, and in 1914 he went to the Art Institute of Chicago on a scholarship. There he was taught by George Bellows (who Moses Soyer also studied with) and Charles Hawthorne (1872–1930). Constant's early work was also influenced by Cézanne, whose work he saw in person for the first time in Chicago. Constant's work was first exhibited in 1918 at an Arts Club group show in Chicago. Additionally, he taught at Hull House in 1918 and then at the Dayton Art Institute until he

moved to New York City in 1922. He became a scenic designer, joined the Society of Independent Artists (where he met Burliuk),¹⁴ and joined the Valentine Gallery within the first two years of his time in New York. In 1927, Constant's first solo show in New York was given to him by J.B. Neumann (1887–1961), an art dealer, gallerist, and publisher.

Leaving New York City

While some artists purchased second homes in Connecticut, Provincetown (as Chaim Gross did), or Woodstock, others were drawn to another place even closer to New York City: the East End of Long Island. The Long Island Rail Road was extended farther east to Hampton Bays and Sag Harbor in 1869 and 1870, respectively, making the East End much more accessible for those in New York City.¹⁵ There was further allure to the location upon the opening of William Merritt Chase's art school in 1892. The East End attracted Burliuk, the Soyer brothers, Cikovsky, and Constant, who created an on-again, off-again artist group called the Hampton Bays Art Group in the early 1940s. Artists such as Milton Avery (1885–1965),



John D. Graham (1886–1961), and Arshile Gorky (1902/04–48) were also members of the Hampton Bays Art Group.¹⁶ Other Hamptons dwellers included Abstract Expressionists such as Willem de Kooning (1904–97), who had neighboring studios with Chaim Gross in New York City in the 1930s and 1940s, and Jackson Pollock (1912–56) and Lee Krasner (1908–84), whose home and studio is still intact today.¹⁷

In 1941, the Burliuks' son Nicholas bought them a home on Squiretown Road in Hampton Bays, Long Island.¹⁸ The house had studio spaces for Burliuk as well as his two sons. The Soyer brothers, Cikovsky, and Constant visited the Burliuks, and all eventually purchased summer homes in the area.¹⁹ Moses Soyer purchased a home on the same road as Burliuk,²⁰ while Raphael Soyer and Cikovsky both purchased homes in North Sea. George Constant bought a home and studio in Shinnecock Hills near other artists such as Theo Hios (1908–99) and Nat Werner (1907–91) (fig. 6). With the expansion of Sunrise Highway, Constant was forced to give up his property in Shinnecock Hills in 1957 and move to Southampton.²¹ In addition to the Hampton Bays Art Group, he also

belonged to a group of Greek artists known as the "Koumbari" that resided in the East End area, which included Hios, Louis Trakis (1927–2021), and Michael Lekakis (1907–98).²²

The Hampton Bays Art Group

The Hampton Bays Art Group was a lesser-known, informal collective of artists who knew each other through their New York City connections. The members were all represented by similar galleries, and many were in political or artistic societies together (fig. 7). Burliuk spearheaded the group of artists, who were like-minded in their views of the world and "shared similar beliefs that art must serve a socially responsible function,"²³ but had completely different styles of art. Burliuk was known for his Radio style and Cubo-Futurist style. The Soyers were known for their Social Realism. George Constant was known for figurative works, which became more abstract later in his career. While on Long Island though, his inspiration was from nature (fig. 8). Cikovsky's style ranged from Cubo-Futurist to Social Realism, and he became well-known for



Fig. 9. Nicolai Cikovsky, *In the Garden*. Oil on canvas board, 12 × 15½ in. The Renee & Chaim Gross Foundation, New York.



Fig. 10. Raphael Soyer, *My Friends*, 1948. Oil on canvas, 70 × 60 in. The Butler Institute of American Art. Reproduced with permission of the estate of Raphael Soyer. From left to right, the painting depicts model Cynthia Brown, Nicolai Cikovsky, Moses Soyer, David Burliuk, Chaim Gross, a nude model, and Raphael Soyer with his back to the viewer.

his landscapes of Long Island (fig. 9). All of these artists also participated in the Works Progress Administration's Federal Art Project, which added to the sense of camaraderie among them.

Burliuk's house was the group's home base. They gathered there socially for parties, exhibitions, concerts, and more.²⁴ According to the 2008 exhibition *Bohemian Paradise: David Burliuk, Nicolai Cikovsky and the Hampton Bays Art Group*, "In group shows they sometimes referred to themselves as the 'Hampton Bays Art Group,' but in truth they were a very casual bunch and the group's membership fluctuated, depending upon who was around and who had artwork to exhibit and sell."²⁵

In 1953, David and Marussia Burliuk opened Burliuk Gallery on the corner of Squiretown Road and Old Riverhead Road, where they showed many of their friends' artwork. In addition to the artists in the Hampton Bays Art Group, other artists exhibited included Alexander Brook, David Burliuk Jr., Nicholas Burliuk, Louis Michel Eilshemius, Philip Evergood, Harry Gottlieb, Abraham Walkowitz, Sol Wilson, and more.²⁶

The Hampton Bays Art Group began to disband around the mid-1950s. The increased popularity of abstract art allowed the careers of Graham, Gorky, and Avery to expand tremendously, and they rarely ventured out east. Raphael Soyer decided on a summer house in Maine; Moses Soyer and Constant spent more time in New York City despite having houses on Long Island. Burliuk and Cikovsky were the only two who remained in the Hamptons full-time. When David Burliuk died in 1967, the Hampton Bays Art Group definitively ended.

The connections between these artists extended beyond their professional lives (fig. 10). They were immigrants, overcame hardships such as war and the Depression, formed bonds in New York City, and eventually settled on the East End of Long Island. Though the Hampton Bays Art Group lasted about twenty years on and off, with members coming and going at their leisure, the group brought together artists from various backgrounds who wanted to share their work, further their careers, and exhibit as a collective despite their differing styles.

1. Katherine S. Dreier, *Burliuk* (New York: The Société Anonyme, Inc. and Color and Rhyme, 1944), 85–88.
2. Burliuk brought 150 paintings with him to the U.S. when he immigrated. Customs officers deemed that there was no monetary value to the paintings. *Ibid.*, 100.
3. *Ibid.*, 103.
4. Neighbors, business owners, admirers of Burliuk's work, friends, and others helped the Burliuks with loans, cash advances for groceries, and even tuition for Nicholas and David. Additionally, many artists lived near Tompkins Square, which allowed Burliuk to form a new network of friends that led him to collectors and other potential clients. *Ibid.*, 120–129.
5. *Ibid.*, 119–120.
6. Moses Soyer, David Soyer, and Alfred Werner, *Moses Soyer* (South Brunswick: A.S. Barnes and Company), 13.
7. Dreier, *Burliuk*, 1.
8. *Ibid.*, 120.
9. Raphael Soyer, *Diary of an Artist* (Washington, D.C.: New Republic Books, 1977), 221.
10. Soyer, Soyer, and Werner, *Moses Soyer*, 31–32.
11. Raphael Soyer, *Self-Revelation: A Memoir* (New York: Maecenas Press, 1969), quoted in Samantha Baskind, *Raphael Soyer & the Search for Modern Jewish Art* (Chapel Hill: The University of North Carolina Press, 2004), 81.
12. Georgette Preston and Margaret Breuning, *George Constant* (New York: Arts Inc., 1961), 13.
13. *Ibid.*, 13.
14. Ellen de' Pazzi, *David Burliuk: His Long Island and His World* (Long Island: Writers Ink Press, 2007), 151.
15. Geoffrey K. Fleming, *Hampton Bays* (Charleston: Arcadia Publishing, 2014), 7.
16. Long Island Museum of American Art, History, and Carriages, "Bohemian Paradise: David Burliuk, Nicolai Cikovsky, and the Hampton Bays Art Group," Resource Library, 2008, <http://www.tfaoi.com/aa/8aa/8aa18.htm>.
17. The Pollock-Krasner House and Study Center is part of the National Trust's Historic Artists' Homes and Studios program (like the Gross Foundation). The Pollock-Krasner House is open seasonally through guided tours available on their website.
18. de' Pazzi, *David Burliuk: His Long Island and His World*, 26.
19. *Ibid.*, 26.
20. David Everitt, "That Other East End Artists' Colony," *New York Times*, February 10, 2008, <https://www.nytimes.com/2008/02/10/nyregion/nyregionspecial2/10artsli.html>.
21. Fleming, *Hampton Bays*, 107.
22. de' Pazzi, *David Burliuk*, 149.
23. Long Island Museum, "Bohemian Paradise."
24. *Ibid.*
25. *Ibid.*
26. Fleming, *Hampton Bays*, 111.

“The word [‘settlement’] still implies migrating from one condition of life to another totally unlike it, and against this implication the resident of an American settlement takes alarm.”
—Jane Addams, “A Function of the Social Settlement,” 1899¹

In Panel I of Jacob Lawrence’s (1917–2000) famed “Migration” series, a mass of bodies flows through a crowded train station (fig. 1). Anonymous, though still imbued with expression—with hurriedness and exasperated yet focused movement—the figures urgently file through the terminal, jockeying to catch the soonest train. We see three destinations: Chicago, New York, St. Louis, the gates already crowded as additional travelers join the platform queues. And fleeing they were. Much has been written about Lawrence’s masterful depiction of the Great Migration, the mass exodus of African Americans escaping racial terrorism and Jim Crow in the United States South. How did these seemingly anonymous figures form community, establish themselves, and find rooting in northern cities?

This essay looks to the history of settlement houses to consider their importance in the lives of artists, specifically Chaim Gross and Jacob Lawrence, who underwent or depicted historic migrations during the twentieth century. These organizations took on different forms in their various contexts. By intertwining their histories, however, we can determine how these transitional institutions helped artists to establish their footing and fostered artistic expression. As Richfield underscores on page 12, the “settlement” process took place in a context of heightened racial discrimination and legal obstacles, as well as the ethnic and language barriers implicit to migration.

By centering members of these institutions—rather than settlement organizers—we can better

understand the perspective of artists and migrants themselves. While Eastern European immigrants like Gross transitioned to entirely new national contexts, Black migrants from the South encountered the harsh urban conditions and anonymity of cities such as New York. In both instances, newly arrived artists relied on the mentorship and support offered by settlement houses to advance their careers. Just as no cultural community is a monolith, settlement houses and similar programs operated under varying religious and political ideologies. The “traditional” U.S. settlement movement (geared toward immigrants) incorporated transnational customs that often reflected reformers’ visions for the assimilation of migrants into existing cultural milieus. As historian Elisabeth Lasch-Quinn has observed, however, this immigrant-focused campaign “largely ignored” the case of African Americans, keeping “Black neighbors” at a (segregated) distance.² Nevertheless, as both examples illustrate, creative expression and the arts were at the heart of the various settlement approaches.

Settlement Movements

The settlement house movement originated in late-nineteenth century England, the product of a century of industrial growth and widespread urban poverty. Highly popular reformist movements combined moralist perspectives with pragmatic approaches to ameliorating social conditions in a type of top-down “charity” that was tempered by the spirit of mutual aid. “Settlement” in this context described the “settling” of upper-class reformists into poor urban neighborhoods. Settlement

Fig. 1. Jacob Lawrence, *The Migration Series*, Panel no. 1: *During World War I there was a great migration north by southern African Americans, 1940–41*. Casein tempera on hardboard, 12 × 18 in. The Phillips Collection, Washington, D.C., acquired 1942. © 2022 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.



house offerings often included educational and professionalizing programs, as well as crucial childcare for working mothers.³ With the opening of London's Toynbee Hall in 1884, the notion of "settling" people of varying class backgrounds together gained real traction and purchase. Reformers transported this model to the U.S. to help address the "immigrant question" in urban centers such as New York City and Chicago, where massive influxes of migrants and refugees resettled in tenement housing, facing indigence and language barriers. In New York City, institutions such as the Neighborhood Guild, which was founded in 1886 and became one of the largest of its kind, reshaped the city both physically and philosophically, imparting attitudes toward migrant communities onto the urban elite as the city entered the twentieth century.⁴

Religious beliefs often underpinned settlement practices, particularly Christian socialism and Jewish links of solidarity, especially in the case of migrants from Eastern Europe. But in the U.S., secular concerns about the future of American education and democracy were also central to the settlement movement at large. Prominent figures in the U.S. reformist movements included activist Jane Addams (1860–1935) and educational reformer John Dewey (1859–1952), one of Addams's major supporters. While their methods at times reflected a certain North American ethos of individuality—a generalized philosophy of the atomized individual as the key unit of the human experience—Addams and especially Dewey were fundamentally driven by their progressive beliefs in democracy.⁵

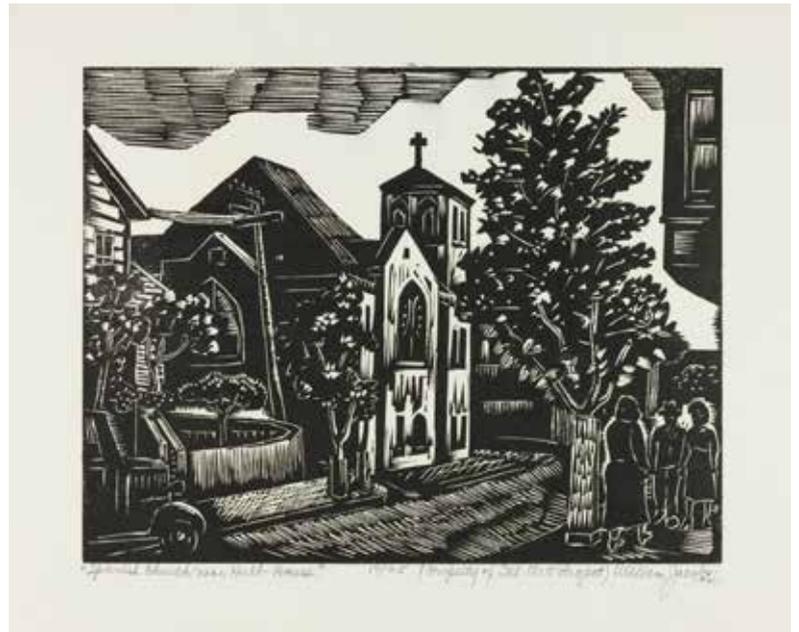
Their far-reaching approaches championed community cultural flourishing, and particularly in Addams's case, women's participation in civil society.

While Addams embraced what historian Diana Selig has termed "immigrant gifts," or unique cultural expressions and forms, she and her colleagues at Hull House insisted that residents abandon their native languages and learn English—a process they believed was central to American identity and ideals.⁶ Despite the limitations of this approach, institutions like Hull House provided disadvantaged artists with the education, space, and exposure they needed to hone their skills and establish their careers. Co-founder Ellen Gates Starr (1859–1940) viewed artistic practice as a much-needed antidote to the dangers and drudgery of factory work. Inspired by the Arts and Crafts Movement, she established the Butler Art Gallery at the settlement house in 1891—the first public gallery in Chicago, where residents could go to see exhibitions and take art classes. In the early 1900s, Starr also spearheaded the creation of the Hull House Book Bindery. In addition, ceramicist Myrtle Merritt French (1886–1970) created the Hull House Kilns Program in 1927, which attracted many recent Mexican immigrants, such as potter Jesús Torres (1899–1948). Other artists who participated and/or taught in Hull House arts programs included Polish-born Social Realist painter Morris Topchevsky (1899–1947); Chicago native William Jacobs (1897–1973); Russian-born painter, textile designer, and lithographer Leon Garland (1896–1941); and Jamaican-born photographer Wallace Kirkland (1891–1979), who worked as a social worker and

Fig. 2. William Jacobs, *Spanish Church Near Hull House*, 1941. Published by the Works Progress Administration. Linocut on ivory wove paper, 7 × 9 in. The Art Institute of Chicago, Works Progress Administration Allocation, 1943.1598. The Art Institute of Chicago / Art Resource, NY.

Fig. 3. Carl Hoeckner, *Hull House Poster*, 1935. Woodcut on cream wove paper, 17⁷/₁₆ × 11³/₁₆ in. Gift of Carl Hoeckner, Jr., 1998.471. The Art Institute of Chicago / Art Resource, NY © artist / artist's estate.

Fig. 4. Jack Allison, *Utopia Children's House from New York, New York*, 1938. Negative, 2¹/₄ × 2¹/₄ in. Prints and Photographs Division, Library of Congress, Washington, D.C.



documentary photographer at Hull House before joining the photo staff at *Life* magazine (figs. 2 and 3).

Jacob Lawrence at the Utopia Children's House and the Harlem Community Arts Center

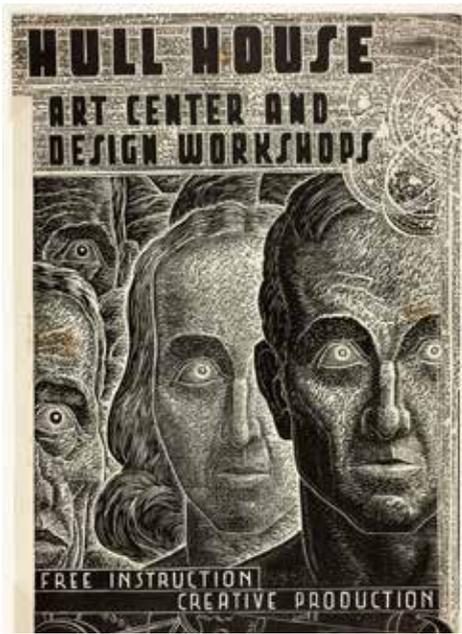
In the case of African American migrants heading north, settlement-style community organizing was directed by and for Black urbanites. In parallel to the settlement work Addams and others performed for immigrants, women in particular took on leading roles. Federally-sponsored cultural programs such as the Harlem Community Arts Center were fundamental to the fostering of the Harlem Renaissance, a period of intense social and artistic flourishing. Although Lawrence was born in Atlantic City, New Jersey, his parents were a part of the Great Migration from the rural South, which he famously depicted in the "Migration" series.

Funded in part by John D. Rockefeller, Utopia Children's House was the product of Black women's organizing. Harlem-based community activists first formed the Utopia Neighborhood Club in 1910, followed in 1920 with the briefly operating Sojourner Truth House for "delinquent" girls.⁷ In the 1920s, civil rights activists such as Wilhelmina F. Adams (c. 1910–87), who served as vice president of the Club, were pivotal in the development of the Harlem Renaissance. A migrant herself, Adams (hailing from Florida) was widely involved in a variety of organizations aimed at improving the lives of Black women in New York

City, becoming the first Black woman to be elected delegate to the Democratic National Convention in 1944.⁸ In 1924, thanks in part to Adams's fundraising for the down payment on a physical property, the Utopia Club opened the Utopia Children's House at 170 W. 130th Street (fig. 4). These efforts were largely geared toward ameliorating the lives of working women: Utopia provided meals, clothing, preschool, daycare, as well as medical and dental care in addition to art and music classes.⁹

Jacob Lawrence arrived at Utopia as a thirteen-year-old, soon joining the arts workshop taught by influential artist Charles Alston (1907–77), who was then completing his MFA at Columbia University's Teachers College (fig. 5). In the late 1920s, architect Vertner Woodson Tandy (1885–1949)—the first African American architect registered in New York State—redesigned the building's façade, creating an updated aesthetic that would "illustrate the building's new use and mark it as a community asset."¹⁰ Decades later, the building's first floor would serve as the headquarters for the historic 1963 March on Washington for Jobs and Freedom.¹¹ These brief points underscore the far historical reach of a single institution.

Black settlement houses such as Utopia not only aided working mothers and their children during the day; they also provided space for the discovery of self-expression. Personal mentorship was in many ways central to this. Jacob Lawrence described the sense of confidence and purpose he gained in reflecting on



the importance of Alston's guidance, crucial to the development of his own career, receiving affirmation that "what I was doing, the way that I was seeing, had validity."¹² A key member of the Harlem Renaissance, Alston worked with the Works Progress Administration's Federal Arts Project (WPA/FAP) and led the famous "306" arts center in Harlem.¹³ Lawrence's early artistic development stemmed from this sense of both individual talent—as Alston put it, "He was a genius, all I needed to do was leave him alone"¹⁴—and the enriching community ties he experienced in early arts programs.

Lawrence soon became involved with another key community arts institution. Opening in 1938, the Harlem Community Art Center was one of the most important sites of training and artistic development of the Harlem Renaissance (fig. 6). Established under the WPA/FAP, the Center featured an exceptionally large space, welcoming thousands of students, many of whom went on to become successful career artists.¹⁵ Through its doors also passed influential writers such as Langston Hughes (1902–67) and the actor and activist Paul Robeson (1898–1976), with whom a young Lawrence interacted, in addition to the many visual artists that formed his milieu. In 1937, sculptor Augusta Savage (1892–1962), by then an established artist on the New York scene, was appointed director. Having migrated from Florida in the early 1920s, Savage became an influential mentor to many in Harlem, establishing the Savage Studio of Arts and

Crafts in 1934.¹⁶ In reflecting on her efforts to work with emerging artists in particular, Lawrence later credited Savage with significant support, including obtaining his employment with the WPA.¹⁷

Chaim Gross at the Educational Alliance

The Educational Alliance's mission of "turning strangers into neighbors"—a perceived duty to "Americanize" recent immigrants shared by many settlement movement reformers—was fundamental to Chaim Gross's (1902–91) development as an artist after his arrival in New York City.¹⁸ Recent scholarship has revised previous visions of settlement house projects as fully dedicated to "cultural survival," instead noting organizers' ultimate emphasis on assimilation.¹⁹ Nonetheless, nurturing environments like the Alliance's Art School allowed Eastern European immigrants such as Gross to build on the influences of their early youth by studying and working alongside fellow creators.²⁰

Located at 197 East Broadway, the Educational Alliance was—and remains—an integral part of the Lower East Side landscape. The organization was established in 1889, quickly becoming a major institution for Jewish immigrants in the U.S., providing English classes, legal aid, and meals. The building was located along a stretch of likeminded progressive and labor-focused institutions, including the *Jewish Daily Forward* at 173–175 East Broadway. Surviving well after the decline of the settlement movement in the late 1920s, the organization has remained an important



cross-cultural community center, adapting to the needs of an ever-changing urban landscape. At the turn of the twentieth century, the Alliance responded to pushes for increased Jewish programming and focus among the settlement movement community, primarily serving the residents of Lower East Side tenement housing. By 1935, the Educational Alliance served as the neighborhood headquarters of the WPA, offering classes with WPA staff.

Soon the leading institution of its kind, the Alliance could be quickly be identified by recent immigrants as a vital resource for establishing oneself. Gross became involved shortly after his arrival in New York in 1921. Alongside artists Moses Soyer and Peter Blume, Gross studied under Abbo Ostrowsky, then-director of the Alliance's Art School. It was at the Educational Alliance that fellow student Leo Jackinson (1900-22) came to encourage nineteen-year-old Gross to study sculpture (fig. 7). Gross later observed how Jackinson's attention to the three-dimensionality of his drawings formed an "invaluable" connection with his love of wood.²¹ This cultural milieu, found in studying closely together at the Art School, was fundamental to Gross's professionalization as a young artist.

Soon after Jackinson encouraged him to take up sculpture, Gross began to work at a small attic studio on 14th Street, his "point of departure"²² into the career of a professional artist. But his ties to the Educational Alliance remained strong: he continued as a teacher at the Art School for over 50 years,

in addition to other programs such as at the New School for Social Research. The "variety of student viewpoints" Gross encountered throughout this period, alongside his identity as both an artist and educator, were key to Gross's sense of belonging in New York, especially to the downtown arts scene.²³

While the settlement movement presented real limitations—particularly when rooted in top-down approaches—arts workshops and physical gathering space fostered creativity in generative and sometimes life-saving ways for migrants. The Works Progress-era ethos of nation-building through the flourishing of civil society is reflected in the works of the many artists who captured the nuances of maintaining cultural and ethnic ties while establishing new footing. At play from Chicago to the Lower East Side were fundamental questions of belonging in American society, every day made anew: forging new expressions and identities rooted in the cultures and ways of being that migrants carried with them.

1. Jane Addams, "A Function of Social Settlement," *The Annals of the American Academy of Political and Social Science* 13 (May 1899), 33–55.
2. Elisabeth Lasch-Quinn, *Black Neighbors: Race and the Limits of Reform in the American Settlement House Movement, 1890–1945* (Chapel Hill: The University of North Carolina Press, 1993).
3. John Gal, Stefan Königeter, and Sarah Vicary, eds., *The Settlement House Movement Revisited: a Transnational History* (Bristol: Policy Press, 2019).



Fig. 5. Charles Alston, *Harlem Street Scene*, 1935–43. Lithograph, 18 × 13 in. Schomburg Center for Research in Black Culture, Art and Artifacts Division, The New York Public Library. © 2022 Charles Alston / Artists Rights Society (ARS), New York.

Fig. 6. Berenice Abbott, *Harlem Community Art Center: II, 290 Lenox Avenue, Manhattan*, 1939. Gelatin silver print, 10 × 8¾ in. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photography Collection, The New York Public Library.

Fig. 7. Leo Jackinson, *Untitled*, before 1922, Etching 6½ × 6¼ in. The Renee & Chaim Gross Foundation, New York.

4. Harry Kraus, "The Settlement House Movement in New York City, 1886–1914." Ph.D. dissertation, New York University, 1970.
5. Mina Carson, *Settlement Folk: Social Thought and the American Settlement Movement, 1885–1930* (Chicago: University of Chicago Press, 1990).
6. For a discussion on "English only" policies at Hull House and the Educational Alliance, as well as Addams's use of the term "cultural gifts," see Lisa Rabin, "Language Ideologies and the Settlement House Movement: A New History for Service-Learning," *Michigan Journal of Community Service Learning* 15 (Spring 2009): 48–55. See also Diana Selig, *Americans All: The Cultural Gifts Movement* (Cambridge: Harvard University Press, 2008).
7. For more on Black women's activism and the limitations of the settlement house movement, see Charles Hounmenou, "Black Settlement Houses and Oppositional Consciousness," *Journal of Black Studies* 43, no. 6 (2012): 646–66.
8. The Wilhelmina F. Adams papers are housed at the Manuscripts, Archives, and Rare Books Division at the New York Public Library's Schomburg Center for Research in Black Culture.
9. Jamie Wilson, *Building a Healthy Black Harlem: Health Politics in Harlem, New York, from the Jazz Age to the Great Depression* (Amherst: Cambria Press, 2009).
10. Theresa Noonan and Barrett Reiter, "Designation Report, Central Harlem - West 130th - 132nd Streets Historic District," NYC Landmarks Preservation Commission, May 29, 2018, 15, <http://s-media.nyc.gov/agencies/lpc/lp/2607.pdf>.
11. A massive protest against employment discrimination and in support of the Civil Rights Act, the site of Martin Luther King, Jr.'s famous "I Have a Dream" speech.
12. Museum of Modern Art, "1930," One Way Ticket: Jacob Lawrence's Migration Series, 2015, <https://www.moma.org/interactives/exhibitions/2015/onewayticket/jacob-lawrence/4/>.
13. On the WPA/FAP, see Richfield, pg 12.
14. Museum of Modern Art, "Utopia Children's House," One Way Ticket: Jacob Lawrence's Migration Series, 2015, <https://www.moma.org/interactives/exhibitions/2015/onewayticket/walking-tour/10/>.
15. Museum of Modern Art, "Harlem Community Art Center," One Way Ticket: Jacob Lawrence's Migration Series, 2015, <https://www.moma.org/interactives/exhibitions/2015/onewayticket/walking-tour/11/>.
16. The Phillips Collection, "Jacob Lawrence on Augusta Savage," Jacob Lawrence: The Migration Series, educational video, 1:29, September 8, 2015, <https://lawrencemigration.phillipscollection.org/culture/jacob-lawrences-harlem/jacob-lawrence-on-augusta-savage>.
17. Ibid.
18. For more on Gross's involvement with the Educational Alliance, see Davis, pg 4.
19. On the tensions between cultural assimilation and "cultural survival" in a Jewish Philadelphia settlement community, see Elizabeth Rose, "From Sponge Cake to 'Hamentashen': Jewish Identity in a Jewish Settlement House, 1885–1952," *Journal of American Ethnic History* 13, no. 3 (Spring 1994): 3–23.
20. As Carson notes, the labor museum at Hull House, with its emphasis on technical education, "aspired to enrich community life by using handicrafts to exemplify the possibility of experiential and historical continuity between the Old World and the New." Ultimately, however, the aim of assimilation dominated. Carson, *ibid.*, 106.
21. Gross, *The Technique of Wood Sculpture*, 44.
22. Ibid.
23. Ibid, 45. See also Davis, pg 4.

ARTIST BIOGRAPHIES

LC/Laine Capshaw
MZ/Madeline Zakheim
SD/Sasha Davis

Alexander Archipenko (1887, Kyiv, Russian Empire [now Ukraine]–1964, New York, NY)

Archipenko studied painting and sculpture at the Kiev Art School from 1902 to 1905. Moving to Paris in 1906, he became involved in avant-garde and cubist art. His first U.S. exhibition was the Armory Show in 1913. Ten years later, Archipenko immigrated to NYC and opened a local art school. He also taught at several U.S. and Canadian universities. In 1935, the artist moved to Los Angeles, later splitting his time between Chicago and Bearsville, NY. —LC

Eugenie Baizerman (1899, Warsaw, Russian Empire [now Poland]–1949, New York, NY)

Impressionist painter Baizerman studied at the Grekov Odessa Art School in present-day Ukraine. Immigrating to NYC in 1913, she continued her training at the National Academy of Design and Educational Alliance. Baizerman rarely showed her work, with several notable exceptions—two solo shows at the Artists Gallery and the 1939–1941 annual exhibits at the Whitney Museum. Eugenie married sculptor Saul Baizerman in 1920 and moved to the West Coast in hope of alleviating her severe asthma. —LC

Eugene Berman (1899, St. Petersburg, Russia–1972, Rome, Italy)

A leading figure in the Surrealist and Neo-Romantic movements, Berman was a painter, sculptor, and set and costume designer. Moving to Paris after the Russian Revolution, he studied art and architecture at the Académie Ranson. His first American exhibition was held at the Julien Levy Gallery in NYC in 1932. Three years

later, Berman immigrated to the U.S., settling in NYC and, subsequently, Los Angeles and Rome, Italy. —LC

Saul Berman (1899, Russian Empire–1975, Los Angeles, CA)

Berman immigrated to the U.S. at an early age, though the exact date is unknown. Arriving in NYC, he took classes at the Educational Alliance and National Academy of Design. During the Depression, Berman created prints and murals for the WPA and Treasury Section of Fine Arts. He, along with Chaim Gross, participated in the 1939 New York World's Fair, as well as several annual exhibitions at the Whitney Museum. Berman moved to Los Angeles in 1944, where he painted landscapes. —LC

Theresa Bernstein (1890, Cracow, Austro-Hungarian Empire [now Poland]–2002, New York, NY)

Bernstein painted scenes of everyday life, including portraits, urban landscapes, and studies of women at work. She attended the Pennsylvania Academy of the Fine Arts, Philadelphia School of Design for Women, and Art Students League. Bernstein had her first solo show in 1919 at the Milch Gallery in NYC. That same year, she, her husband—fellow artist William Meyerowitz—and John Sloan founded the Society for Independent Artists. Bernstein was also a founding member of the Philadelphia Ten, a group of female artists who exhibited together from 1917 to 1945. —MZ

Arbit Blatas (1908, Kaunas, Russian Empire [now Lithuania]–1999, New York, NY)

Blatas was a painter, sculptor, lithographer, and set designer. Moving to Paris in 1926, he became the

youngest member of the School of Paris, where he was heavily influenced by the older artists he encountered. Blatas immigrated to NYC in 1941, fleeing Nazism (his mother died in a concentration camp). After WWII, he divided his time between NYC and Paris, designing sets for European opera houses and exhibiting widely. —LC

Peter Blume (Piotr Sorek-Sabel) (1906, Smorgon, Russian Empire–1992, New Milford, CT)

Blume and his family immigrated to NYC in 1911. There, he studied at the Educational Alliance along with Chaim Gross. Drawing inspiration from the detailed style of Northern Renaissance artists, Blume incorporated allegorical, Surrealistic, and quotidian elements in his paintings. During the Depression, he created murals for the federal government. He and his wife moved to Sherman, CT, in 1930. Four years later, Blume won the Grand Prize at the Carnegie International Exhibition, gaining national recognition. —LC

Rudy Burckhardt (1914, Basel, Switzerland–1999, Searsmont, ME)

Noted filmmaker, photographer, and painter, Burckhardt was born to a family of stature in Europe. He studied medicine, but changed course to photography while studying in London. He formed a close relationship with poet Edwin Denby while still in Europe, later immigrating to NYC in 1935. Burckhardt traveled extensively for his photography, but is largely known for his images of NYC and his network of artist friends. He was married to artist and writer Edith Schloss from 1947 to 1961 and later married artist Yvonne Jacqueline. —SD

David Burliuk (1882, Riabushky, Russian Empire [now Ukraine]–1967, Hampton Bays, NY)

Known as the “Father of Russian Futurism,” Burliuk studied art in Odessa, Kazan, and Munich. He was also a member of *Der Blaue Reiter*. During the Russian Revolution, he traveled to both Siberia and Japan. Burliuk immigrated to the U.S. in 1922, living in NYC for two decades before moving to Hampton Bays, Long Island, in 1941. In addition to his art, he was also a prolific poet and publisher. See Cassandra, pg 22. —LC

Federico Castellón (Federico Cristencia de Castellón y Martínez) (1914, Alhabia, Spain–1971, New York, NY)

Castellón is known for his Surrealist paintings, prints, and etchings. He immigrated with his family in 1921, settling in Brooklyn. While still in high school, Castellón attracted the attention of Mexican muralist painter Diego Rivera, who helped organize Castellón’s first solo show in 1933 at the Weyhe Gallery. Through his work for the WPA, he became close friends with Chaim Gross. Castellón became a U.S. citizen in 1943 and was promptly drafted into the Office of Strategic Services (OSS), serving in China for the remainder of World War II. Castellón taught at Columbia University, Pratt Institute, Queens College, and various South American institutions. —MZ

Marc Chagall (1887, Lionza, Russian Empire [now Belarus]–1985, Saint-Paul-de-Vence, France)

Chagall was a painter, printmaker, and stained glass artist, best known for his dreamlike compositions. He lived in St. Petersburg, Berlin, and Paris until 1941,

when the Nazi occupation forced him to flee to the U.S. After his wife died in 1944, Chagall began to explore the darker side of psychic reality. The Art Institute of Chicago and MoMA both honored the artist with retrospectives in 1946. After WWII, Chagall settled permanently in France. —LC

Nicolai Cikovsky (1894, Pinsk, Russian Empire [now Belarus]–1984, Washington, D.C.)

Painter and lithographer Cikovsky enjoyed a successful career in Russia until the outbreak of the Russian Revolution. Immigrating to New York in 1923, he had solo exhibitions at the Downtown Gallery and the Whitney. Cikovsky also taught at the Art Institute of Chicago from 1937 to 1949. Moving to Hampton Bays in the early 1970s, he participated in the Hampton Bays Art Group, alongside artists such as David Burliuk. See Cassandra, pg 22. —LC

George Constant (George Constantinopoulos) (1892, Arahova, Greece–1978, New York, NY)

Arriving in the U.S. in 1910, Constant attended the School of Fine Arts at Washington University and Art Institute of Chicago. He later taught at the Dayton Art Institute. In 1922, the artist moved to NYC. During the Depression, he worked on various WPA projects. Constant became a U.S. citizen in 1936. His work, however, continued to reflect his Greek heritage. See Cassandra, pg 22. —MZ

Jose de Creeft (José Mariano de Creeft) (1884, Guadalajara, Spain–1982, New York, NY)

De Creeft apprenticed to a local wood carver as a young teen in Barcelona. By 21, he had moved to Paris to study at the Académie Julian. In 1929, he

immigrated to the U.S. He helped to popularize direct carving along with a handful of other American artists. He is known for his range of work, including the bronze “Alice in Wonderland” in Central Park. —SD

Willem de Kooning (1904, Rotterdam, the Netherlands–1997, East Hampton, NY)

De Kooning attended the Academy of Fine Arts and Techniques in Rotterdam. He arrived in Virginia after stowing away on a ship destined for Argentina in 1926. After a year working as a house painter in NJ, he finally reached NYC, where he met Stuart Davis, Arshile Gorky, and John D. Graham, who served as major influences on his work. De Kooning worked in the WPA’s art mural division before being stripped of his assignments as a U.S. “alien” in 1937. In the 1940s, he developed his action painting style, establishing himself as a core member of the Abstract Expressionists. In 1948, he had his first solo exhibition at the Charles Egan Gallery in New York. —MZ

Max Ernst (1881, Brühl, German Empire–1976, Paris, France)

Poet, painter, and graphic artist, Ernst is best known for his contributions to the interwar Dadaist and Surrealist movements. He completed his studies at the University of Bonn in 1909. During his WWI military service, Ernst showed at Der Sturm Gallery, Berlin. He fled Germany after being arrested twice for his first marriage to “enemy Jew” Luise Straus. With the help of Varian Fry and Peggy Guggenheim, whom he subsequently married, Ernst immigrated to the U.S. in 1941. Although Ernst applied for U.S. citizenship in 1948, he moved to France in 1953, naturalizing as a French citizen in 1958. —MZ

Ruth Gikow (1915, Russian Empire [now Ukraine]–1982, New York, NY)
Gikow and her family immigrated to NYC in 1920. She studied at Cooper Union, where she befriended Raphael Soyer. In 1935, Gikow joined the WPA/FAP, painting murals at a Bronx hospital and Rikers Island. Gikow's style evolved from Social Realism to Abstract Expressionism later in her career. Disturbed by the social and political turmoil of the 1960s–70s, Gikow began to paint scenes inspired by the anti-Vietnam War and civil rights movements. —LC

Arshile Gorky, (Vosdanig Manoug Adoian) (1902/04, Khorkom, Ottoman Empire [now Turkey]–1948, Sherman, CT)
Gorky moved to the U.S. in 1920, in the aftermath of the Armenian Genocide. His early paintings were inspired by Post-Impressionism, later shifting to Cubism and Surrealism. Gorky studied at the New School of Design in Boston and later taught at the Grand Central School of Art in NYC. The painter frequently exhibited at the Whitney and MoMA. He worked for the WPA/FAP Mural Division until 1937, when all non-citizens were forced to resign. In 1948, Gorky was paralyzed in a car accident and later died by suicide. —LC

Bernard Gotfryd (1924, Radom, Poland–2016, New York, NY)
Gotfryd first worked as a photography apprentice in Poland. In 1943, Gotfryd was seized by the Nazis, and by the end of WWII he had survived six different concentration camps. In 1947, he immigrated to the U.S. and was quickly drafted by the U.S. Army to work as a combat photographer. In 1957, Gotfryd began working for *Newsweek*, specializing in celebrity portraits and scenes of NYC, and worked there for over thirty years. —LC

Harry Gottlieb (1895, Bucharest, Romania–1992, New York, NY)
Gottlieb was a Social Realist painter and printmaker. Immigrating with his family to Minneapolis in 1907, he enrolled at the Minneapolis Institute of Arts. The young artist then relocated to the East Coast—first NYC, followed by the artists colony in Woodstock, NY. Gottlieb worked as a costume and set designer for the Provincetown (MA) Theater Group. During the Depression, he created prints for the WPA and in

1936 became the first director of the American Artists School—a NYC-based institution known for its radical socialist politics. —SD

John D. Graham (Ivan Gratianovitch Dombrowsky) (1886, Kyiv, Russian Empire [now Ukraine]–1961, London, United Kingdom)
Graham served in WWI and the Russian Revolution alongside the Tsarist Regime. As the opposition crumbled, he fled and settled in the U.S. in 1920 as a lawyer, becoming a citizen in 1927. In 1922, Graham studied at the Art Students League under John Sloan. Graham, a collector of antiquities and African arts, shared his passion with neighbor Chaim Gross. In 1937, he published *System and Dialectics of Art*, which would become a pivotal text to the Abstract Expressionists. Graham's artwork, originally grounded in portraiture, shifted to Cubism early in his career. By the mid-twentieth century, his art took on more Surrealist and figurative forms. —MZ

Chaim Gross (1902, Wolowa, Austro-Hungarian Empire [now Ukraine]–1991, New York, NY)
Gross is renowned for his direct carvings in wood and monumental bronzes, often depicting acrobats, dancers, and mothers with children. He and wife Renee Gross incorporated the Renee & Chaim Gross Foundation in 1989, preserving their home and Gross's studio at 526 LaGuardia Place in NYC. See Davis, pg 4. —SD

George Grosz (1893, Berlin, Germany–1959, West Berlin, West Germany)
Following training at the art academies of Dresden, Berlin, and Paris, Grosz served in the German army and simultaneously produced pen and ink illustrations for various publications. Drawing from his roots in Berlin's Dada movement, Grosz became known for his social satire. He taught at the Art Students League in 1932, moving to the U.S. the year after. Grosz became a U.S. citizen in 1938. He was elected into the National Academy of Design as an Associate Academician in 1950 and to the American Academy of Arts and Letters four years later. In 1959, Grosz returned to Berlin. —MZ

Inger Johanne Grytting (b. 1949, Svolvær, Norway)
Grytting moved to the U.S. in 1972. She worked with Gross for several years, as both his student at the New School and the Educational Alliance (from 1975–79), as well as his teaching assistant. Grytting is best known for her drawings and prints. She had her first solo show at Tegnerforbundet in Oslo, Norway in 2003. —SD

(Osvaldo) O. Louis Guglielmi (1906, Cairo, Egypt–1956, Amagansett, NY)
Guglielmi arrived in NYC in 1914. As a teenager, Guglielmi studied at the National Academy of Design. In 1927, Guglielmi became a citizen. During the Depression, Guglielmi joined the Federal Art Project, creating murals for the WPA. He had his first solo show at the Downtown Gallery in 1938. His works combined Social Realism with Surrealist influences to show the plight of the worker and the downtrodden. In the 1950s, Guglielmi had a series of solo shows, including at the Whitney Museum. —MZ

Leo Jackinson (1900, Russian Empire–1922, New York, NY)
Little is known about Jackinson. He likely emigrated from Russia to NYC with his family in 1914. The artist made both sculptures and etchings, two of which are in the Renee & Chaim Gross Foundation's collection. Despite his relative obscurity, he had a profound impact on Chaim Gross. As classmates at the Educational Alliance, Jackinson encouraged Gross to pursue sculpture. Unfortunately, Jackinson drowned soon after, in 1922. —SD

Benjamin Kopman (1887, Vitebsk, Russian Empire [Belarus]–1965, Teaneck, NJ)
Lithographer, painter, and illustrator, Kopman is known for his landscapes, satirical figure studies, and fantastical works. Kopman arrived in the U.S. with his family in 1903 before settling in NYC. After training under the artist Abel Pen, Kopman entered the National Academy of Design in Washington, D.C. in 1905. In 1913, Kopman became a U.S. citizen. From 1925 to 1927, he co-directed the Jewish Art Center in New York with artist Jennings Tofel. Kopman worked

for the WPA during the Depression. From 1937 to 1945 he had solo shows at the New Art Circle (NY), ACA Galleries (NY), and the Phillips Memorial Gallery (Washington, D.C.). —MZ

Yasuo Kuniyoshi (1889, Okayama, Japan–1952, New York, NY)

Kuniyoshi immigrated to California in 1906, later moving to NYC to study art. After participating in the debut exhibition of the Society of Independent Artists in 1917, Kuniyoshi embarked on a series of solo exhibitions and trips to Europe and Japan. Later, Kuniyoshi joined the WPA's print division and worked within the Office of War Information. In 1948, he was the first living artist to receive a retrospective at the Whitney Museum. He applied for U.S. citizenship, but died before it could be approved. Kuniyoshi's style drew inspiration from American folk art and Social Realism, Japanese design and iconography, and European modernism. —MZ

Gaston Lachaise (1882, Paris, France–1935, New York, NY)

Sculptor and portraitist Lachaise trained at the École Bernard Palissy and the Académie Nationale des Beaux-Arts in France. Around 1903, he met his future wife and muse Isabel Dautaud Nagle—an American, ten years his senior. Lachaise apprenticed for designer René Lalique, earning enough money for his passage to the U.S. He followed Nagle to New York in 1905. Thirty years later, MoMA honored Lachaise with a retrospective—their first for a living artist. —SD

Ibram Lassaw (1913, Alexandria, Egypt–2003, East Hampton, NY)

Lassaw immigrated to NYC in 1921, becoming a citizen in 1928. He trained at The Clay Club and attended the Beaux-Arts Institute of Design. He cleaned New York monuments for the Public Works of Art Project before joining the WPA as a teacher and sculptor. In 1936, Lassaw helped organize the American Abstract Artists and served as president from 1946 to 1949. Lassaw began welding while serving in the U.S. Army during WWII, shifting from plaster to metalwork. Along with other Abstract Expressionists, Lassaw summered on Long Island, moving there in 1963.

Lassaw later taught at Southampton College and the University of California, Berkeley. —MZ

Fernand Léger (1881, Argentan, France–1955, Gif-sur-Yvette, France)

Léger is known for his graphic, colorful expression of classical Cubist forms, which he often employed to depict the human form. Léger spent the interwar years participating in a series of successful exhibitions, including murals in the Exposition Internationale des Arts Décoratifs in the 1920s and his first exhibitions in the U.S. at MoMA and the Art Institute of Chicago in 1935. In 1940, Léger sailed from Marseilles to the U.S. and spent the duration of WWII teaching at Yale University and other institutions. Léger returned to France in 1946. —MZ

Jaques Lipchitz (1891, Druskininkai, Russian Empire [Lithuania]–1973, Capri, Italy)

After traveling to Paris in the 1910s to study at the Ecole des Beaux-Arts and the Académie Julian, Lipchitz debuted in the Salon d'Automne and the Salon de la Société Nationale des Beaux-Arts in 1912. He had his first solo exhibition at Galerie L'Effort Moderne in 1920. Lipchitz and his wife, Berthe, escaped France in 1940. Although eventually settling in Hastings-on-Hudson, NY, Lipchitz lived at 42 Washington Square South when he first moved to NYC in 1941. Chaim Gross provided the newly arrived Lipchitz with tools and a sculpture stand. In 1942, Lipchitz exhibited at Curt Valentin's Buchholz Gallery. Lipchitz returned to Paris after WWII, although he visited the U.S. for exhibitions. —MZ

Louis Lozowick (1892, Ludvinovka, Kyiv Oblast, Russian Empire [Ukraine]–1973, South Orange, NJ)

Lozowick was a printmaker, painter, and graphic designer. He attended the Kyiv Art School before he emigrated to the U.S. in 1906. Lozowick studied at the National Academy of Design and Ohio State University. He traveled in Europe after serving in WWI, returning in 1924. He then joined the executive board of journal *New Masses* and published *Modern Russian Art* (1925). The Smithsonian Institution held his first U.S. solo exhibition in 1928. Lozowick was also a founder of the American Artists' Congress and a WPA artist. —MZ

Emmanuel Mané-Katz (Mane Leyzerovich Kats) (1894, Kremenchuk, Ukraine [Russian Empire]–1962, Tel Aviv, Israel)

Born to an orthodox Jewish family, Mané-Katz received a religious education before attending the Vilnius (Lithuania) and Kyiv (Ukraine) Schools of Fine Arts, followed by the École des Beaux-Arts in Paris. In 1916, he became a professor at the Academy of Fine Arts in Kharkiv, returning to Paris in 1923 for his first solo show. In 1939, as war engulfed the country, Mané-Katz was drafted into the French army and subsequently imprisoned. The artist escaped, fleeing to NYC until the end of WWII before returning to Paris. Mané-Katz immigrated to Israel in 1948, receiving citizenship in 1958. —MZ

André Masson (1896, Balagny-sur-Thérain, France–1987, Paris, France)

Primarily known as a Surrealist, Masson also worked in Cubism, Impressionism, and other forms of abstraction. He began his artistic training in Brussels and Paris. His life in Europe was repeatedly upended by war; he was severely injured while serving in WWI and was living in Spain when the Civil War broke out. He was labeled as a degenerate during the occupation of France by the Nazis during WWII. He escaped to NYC with the assistance of Varian Fry, settling in Connecticut for the rest of the war. The Baltimore Museum of Art held his first major retrospective in 1941. He is an example of circular immigration, returning to France in 1946. —SD

Elie Nadelman (1882, Warsaw, Russian Empire [Poland]–1946, Riverdale, NY)

Nadelman studied in Warsaw and Munich before settling in Paris, where he had his first solo exhibition at the Galerie Druet in 1909. In 1914, Nadelman moved to NYC, showing at Alfred Stieglitz's 291 Gallery in 1915. Throughout the 1910s and 1920s, Nadelman completed many commissions, often portraits. He taught sculpture at the Beaux-Arts Institute of Design, with Chaim Gross being one of his students in 1924. Nadelman began collecting American folk art, for which he founded a museum in Riverdale, NY in 1925. Two years after he gained American citizenship in 1927, Nadelman and his wife, Viola Flannery, retired, but the stock market crash of 1929 forced him to close the museum. —MZ

Louise Nevelson (1899, Pereiaslav, Russian Empire [Ukraine]–1988, New York, NY)

Nevelson immigrated to the U.S. in 1905 and moved to NYC in 1920. She studied at the Art Students League in 1929 before enrolling in the Educational Alliance to study under Chaim Gross in the early 1930s. She taught at the Alliance as part of her WPA assignment. Nevelson's first solo exhibition was held at the Nierendorf Gallery in NYC in 1941. She experimented with painting, drawing, and printing, but sculpture was her life's work. For most of her career, Nevelson worked largely with repurposed wood debris collected from the city streets. —MZ

Marion Palfi (1907, Berlin, Germany–1978, Los Angeles, CA)

Palfi fled Nazi Germany in 1936, settling in Amsterdam until 1940, when she immigrated to the U.S. She is known for her social-documentary photo series that examined examples of injustice, discrimination, and segregation. Prior to her work on social issues, Palfi worked as a freelance photographer and portraitist in Europe and in the U.S. She included Chaim Gross in her series "Great American Artists of Minority Groups" in 1944. She won numerous grant awards for her projects and taught photography in Los Angeles the last two decades of her life. —SD

Jules Pascin (Julius Mordecai Pincas) (1885, Vidin, Bulgaria–1930, Paris, France)

Pascin is known for using turpentine-thinned paint to make figurative studies. In 1903, Pascin moved to Munich, where he studied at Moritz Heymann's art school and illustrated for the Munich magazine *Simplicissimus*. He moved to Paris two years later, from which he traveled around the world. To escape WWI, Pascin immigrated to NYC in 1914. Pascin traveled around the U.S., creating a series of colorful sketches and watercolors. Pascin moved back to Paris in 1920, yet became a U.S. citizen that same year. He returned to the U.S. for a brief visit in 1927–28 to keep his citizenship. —MZ

Ilya Schor (1904, Zolochiv, Austro-Hungarian Empire [Ukraine]–1961, New York, NY)

Born to a Hasidic folk artist, Schor often wove traditional Jewish religious subjects and heritage into his works as a sculptor, engraver, painter, and printmaker. Schor began his career in metallurgy, later studying painting at the Academy of Fine Arts in Warsaw from 1928 to 1936. Schor went to Paris the following year, where he had an exhibition at the Salon d'Automne in 1938. Schor and his wife, artist Resia Einstein, immigrated to the U.S. in 1941. Schor designed Judaica, jewelry, and decoration for synagogues in NYC. In 1947, Schor became a U.S. citizen. —MZ

Ladislav Segy (1904, Budapest, Hungary–1988, New York, NY)

Segy was an artist and African arts scholar and collector. He lived in Paris from 1923 until immigrating to the U.S. in 1940, although he regularly traveled to the U.S. previously. In 1950, he opened the Segy Gallery in NYC, devoted to African art. His first and most well-known book, *African Sculpture Speaks*, was published in 1952. Beyond his academic work, Segy was known for sculpture utilizing boxes. He spent the 1960s and 70s traveling internationally. —MZ

Ben Shahn (1898, Kaunas, Russian Empire [Lithuania]–1969, New York, NY)

Shahn arrived in NYC in 1906. He did lithography before studying at the Art Students League, New York University, City College of New York, and the National Academy of Design. Throughout the 1920s, Shahn traveled the globe, exhibiting his work at the Downtown Gallery in 1930. Shahn assisted Diego Rivera on his murals for Rockefeller Center while painting his own murals for the WPA. His socially conscious works offer insight into the anguish of the Depression. For the next three decades, Shahn worked as a professor of poetry at Harvard University and participated in many exhibitions, including a 1947 retrospective exhibition at MoMA. —MZ

Joseph Solman (1909, Vitebsk, Russian Empire [Belarus]–2008, New York, NY)

Solman's family immigrated in 1912, settling in Queens. He studied at the National Academy of Design

and the Art Students League. His first solo show was in 1934 at the Contemporary Arts Gallery. Solman worked for various WPA projects from 1935 to 1941. He is known for his Expressionist works and images of NYC and subway riders. Solman was a founding member of The Ten, a group of Expressionist artists. —SD

Moses Soyer (1899, Borisoglebsk, Russian Empire–1974, New York, NY)

Soyer immigrated to the U.S. with his family in 1912. He studied at the National Academy of Design, Ferrer Art School, Cooper Union, and the Educational Alliance, where he also taught. In 1925, he became a U.S. citizen. Known for his Social Realist style, Soyer had his first solo exhibition at J.B. Neumann's Art Circle Gallery the following year. The artist later worked for the WPA, creating large murals of children at play. See Cassandra, pg 22. —MZ

Raphael Soyer (1899, Borisoglebsk, Russian Empire–1987, New York, NY)

Soyer studied at the National Academy of Design, Cooper Union, and the Art Students League, where he taught between 1933 and 1942. Like his brother Moses, he became a U.S. citizen in 1925. Honing his Social Realist style, Soyer had his first solo show at the Daniel Gallery in NYC in 1929. During the Depression, he collaborated with Moses on a mural for the WPA. Soyer was also a prolific writer, penning *Self-Revelment: a Memoir* (1969), *Diary of an Artist* (1977), and others. See Cassandra, pg 22. —MZ

Maurice Sterne (1878, Liepaja, Russian Empire [Latvia]–1957, Mt. Kisco, NY)

Sterne arrived in NYC in 1889 after fleeing the pogroms, becoming a U.S. citizen in 1904. Sterne studied at the National Academy of Design and Cooper Union before traveling across the globe. Upon his return, he made stone and bronze sculpture. In 1929, he was elected president of the Society of American Painters, Sculptors and Gravers. Four years later, Sterne was given a retrospective at MoMA. While working for the Federal Arts Project, he secured a prestigious mural commission—*Man's Struggle for Justice* for the Justice Department in Washington, D.C. Sterne taught at the California School of Fine Arts and at the Art Student League. —MZ

Soichi Sunami (1885, Okayama, Japan–1971, New York, NY)

Sunami immigrated to California before moving to Seattle in 1907. Sunami first studied under Impressionist painter Fokko Tadam, then photographer Ella McBride, transitioning to photography. Sunami moved to NYC in 1920. He first worked for photographer Nickolas Muray, then enrolled at the Art Students League. Around 1927, he opened his first commercial studio on Fifteenth Street. By 1930, he became the main archival photographer for MoMA, a position he held for the next four decades. As immigration laws prevented Sunami from becoming a citizen, he was only able to become a U.S. citizen in 1957. —MZ

Jennings Tofel (Idel [later Isadore] Taflewicz) (1891, Tomaszów Mazowiecki, Poland–1959, New York, NY)

Painter, poet, and writer Tofel is known for his allegorical and Expressionist figurative scenes and landscapes. Before immigrating to NYC in 1905, Tofel attended traditional Jewish and trade schools. In 1917, the artist exhibited at the Whitney Studio and had his first solo show at the Bourgeoisie Galleries in NYC two years later. Tofel traveled to Europe in 1925 and spent much of his life studying abroad. From 1925 to 1927, Tofel and Benjamin Kopman led the Jewish Art Center, hosting exhibitions that focused on Yiddish culture. Tofel helped establish the Art Center at the Congress for Jewish Culture in 1948. —MZ

Nahum Tschacbasov (Lichterman) (1899 Baku, Russian Empire [Azerbaijan]–1984, New York, NY)

In 1907, Tschacbasov immigrated to Chicago. After serving in the U.S. Navy during WWI, Tschacbasov was an accountant and business owner. He picked up painting in 1930 after briefly studying in Paris. He had his first solo show at Galerie Zak (Paris) in 1934, settling in NYC soon after. In 1935, he worked for the easel division of the WPA. Tschacbasov was a member of The Ten but diverged by 1937. In the early 1940s, he transitioned from creating works of social satire to Surrealist landscapes and, later, fully adopted automatism. Tschacbasov taught at the Art Students League and later formed his own school in Woodstock, NY. —MZ

Abraham Walkowitz (1878, Tyumen, Siberia, Russian Empire–1965, New York, NY)

In 1893, Walkowitz and his family immigrated to NYC. Walkowitz studied at the National Academy of Design and taught at the Educational Alliance Art School. In 1906, Walkowitz became a U.S. citizen, then went to Paris to study at the Académie Julian. In 1913, Walkowitz returned to NYC and took part in the 1913 Armory Show. Walkowitz was influenced by Fauvism and Post-Impressionism and was considered one of the earliest modernists. After 1920, he primarily created simple figural pieces and still-lives, but was hampered by poor eyesight. By the mid-1940s, he abandoned painting. —MZ

Max Weber (1881, Bialystok, Russian Empire [Poland]–1961, Great Neck, NY)

Weber immigrated to the U.S. in 1891. He received his formal artistic instruction at Pratt Institute before moving to Paris to study painting at the Académie Julian. Upon his return, Weber concentrated on still-lives and nudes in landscapes heavily influenced by Fauvism and Cubism. His first solo show was at 291 Gallery in 1911. Weber made woodcuts and relief prints in his early years, later doing lithography. In the interwar period, Weber began teaching at the Art Students League. His work became more lyrical and inspired by his Jewish heritage in the 1940s and 50s, when he also resumed sculpting. —MZ

Ben-Zion (Ben Zion Weinman) (1897, Russian Empire [Stary Constantin]–1987, New York, NY)

Writer, poet, sculptor, and founding member of The Ten, Ben-Zion is known for weaving biblical imagery into his work. In 1914, he moved to Vienna to study at the Academy of Fine Arts, only to be denied admission due to anti-Semitism. After immigrating to NYC in 1920, Ben-Zion taught himself to paint. In 1936, Ben-Zion had his first solo show at the Artists' Gallery in NYC. During the Depression, he taught children's art classes at the Greenwich House. Ben-Zion taught at Cooper Union until the 1960s. In 1959, he began to work in iron. —MZ

CHECKLIST

All works from the Renee & Chaim Gross Foundation, New York, unless noted otherwise

Sculpture

Attributed to Alexander Archipenko
Egyptian Motif, 1917
Bronze, 14 × 4 × 2³/₈ in.

Jose de Creeft
Harem Girl, c. 1940
Bronze, 5¹/₂ × 5 × 6³/₄ in.

Chaim Gross
Mullen Plant Lamp, 1933
Mahogany, 21¹/₂ × 7¹/₄ × 4³/₄ in.

Chaim Gross
Pumpkin, 1933
Lignum vitae, 7¹/₂ × 12 × 9 in.

Chaim Gross
Model for "Alaskan Snowshoe Mail Carrier", 1936
Plaster, 18¹/₄ × 7 × 5¹/₄ in

Chaim Gross
In Memoriam: My Sister Sarah, Victim of Nazi Atrocities, 1974
Bronze, 67 × 13⁵/₈ × 20⁵/₈ in.

Gaston Lachaise
Male Torso, 1928
Bronze, 7¹/₂ × 4¹/₂ × 2¹/₂ in.

Ibram Lassaw
Space Loom XXXV, 1974
Welded steel, 13 × 8¹/₄ × 7¹/₂ in.

André Masson
Brother and Sister, 1941
Bronze, 6 × 5 × 3¹/₂ in.

Elie Nadelman
Acrobat, 1920
Bronze, 15 × 6 × 9¹/₂ in.

Ilya Schor
Untitled, c. 1950s
Riveted brass, 10 × 4 × 1¹/₂ in.

Ladislav Segy
Untitled
Painted wood and metal, 10¹/₄ × 12³/₄ × 2 in.

Paintings

Saul Berman
Portrait of Chaim Gross Carving, 1929
Oil on canvas, 24 × 20 in.

Arbit Blatas
Portrait of Mimi at Age Two, 1942
Oil on canvas, 13 × 11 in.

David Burliuk
Double Portrait with Animals, 1921
Oil on canvas, 12 × 9 in.

David Burliuk
His Beloved Horse, 1927
Oil on canvas, 27¹/₂ × 34 in.

Federico Castellón
Heavenly Kiss, 1939
Oil on canvas, 26 × 18 in.

Nicolai Cikovsky
Portrait of Chaim, 1932
Oil on wood, 14 × 10 in.

Nicolai Cikovsky
Portrait of Renee, 1932
Oil on wood, 12¹/₂ × 9 in.

Nicolai Cikovsky
In the Garden
Oil on canvas board, 12 × 15¹/₂ in.

George Constant
Children's Imaginary Fear, c. 1935
Oil on canvas, 28⁷/₈ × 34⁷/₈ in.

Arshile Gorky
Still Life, 1928
Oil on canvas, 16 × 30 in.

Arshile Gorky
Untitled Still Life, 1934-35
Oil on canvas mounted on board, 16¹/₂ × 21¹/₂ in.

John D. Graham
Red Square, 1934
Oil on canvas, 16 × 20 in.

O. Louis Guglielmi
The Hungry, 1938
Oil and tempera on board, 30 × 24 in.

Benjamin Kopman
Putting on Rouge
Oil on canvas board, 20 × 16 in.

Emmanuel Mané-Katz
Boy Celebrating Simchat Torah, 1936
Oil on canvas, 36 × 25 in.

Louise Nevelson
The Queen, c. 1934
Oil on canvas, 22 × 26 in.

Joseph Solman
El Station, c. 1935
Oil on canvas, 24 × 30 in.

Moses Soyer
Portrait of Renee and Chaim, 1932
Oil on canvas, 27 × 29 in.

Moses Soyer
Untitled (Reclining Dancer),
c. 1930-35
Oil on canvas, 28 × 24 in.

Raphael Soyer
Portrait of Saul Berman, 1927
Oil on canvas, 20 × 16 in.

Raphael Soyer
Two Girls, Red and Blue, 1938
Oil on canvas, 17 × 17 in.

Maurice Sterne
Italian Girl, c. 1924
Oil on canvas, 14½ × 10 in.

Jennings Tofel
Untitled, c. 1935
Oil on canvas, 24 × 30 in.

Nahum Tschacbasov
Two Russian Soldiers/The General,
1938
Oil on canvas, 43 × 27 in.

Abraham Walkowitz
Circus
Oil on canvas, 24 × 30 in.

Max Weber
The Offering, c. 1940
Oil on canvas, 23 × 28 in.

Ben-Zion
Untitled (Red Cross), c. 1935
Oil on canvas, 20 × 30 in.

Ben-Zion
The Rabbi
Oil on wood, 13½ × 10 in.

Works on Paper

Eugenie Baizerman
Untitled Still Life, 1934
Watercolor and gouache on
paper, 22 × 30¼ in. (sight)

Eugene Berman
Souvenir d'Oregon, 1941
Watercolor, gouache, and ink
on paper, 15 × 12 in.

Saul Berman
Untitled Beach Scene, 1927
Watercolor and graphite on
paper, 9⅞ × 13⅞ in.

Theresa Bernstein
Rockport, Massachusetts
Watercolor on paper, 15 × 22 in.

Peter Blume
Untitled Reclining Nude, 1922
Graphite on brown paper, 12½ ×
9½ in.

Federico Castellón
Portrait of Yudie, c. 1942
Charcoal on paper, 15¼ × 12 in.

Marc Chagall
Les Amoureux au Village
Gouache, watercolor, and ink
on paper, 26 × 20½ in.

Marc Chagall
Bride and Groom
Gouache, watercolor, ink, and
graphite on paper,
21⅞ × 14⅞ in.

Jose de Greeft
The Nightmare, 1955
Ink on paper, 20⅝ × 15 in.

Willem de Kooning
Untitled (Rome), 1959
Enamel on paper, 40 × 30 in.

Max Ernst
Bird Man, c. 1930
Graphite and gouache transferred
to printed paper, 16⅞ × 11⅜ in.

Ruth Gikow
Untitled
Black chalk on paper, 17 × 13½ in.

Harry Gottlieb
Mattress Makers, 1932
Lithograph, 10 × 14 in.

Chaim Gross
View of Budapest, 1920
Graphite on paper, 8 × 11½ in.

Chaim Gross
Life Drawing from Budapest, 1920
Graphite on paper, 11½ × 8 in.

Chaim Gross
Jewish Cemetery in Kolomyia,
1920
Graphite on paper, 8 × 6 in.

Chaim Gross
View of Kolomyia, 1920
Graphite on paper, 5¹⁵/₁₆ × 8 in.

- Chaim Gross
Drawings of My Grandfather, Mother, and Father, 1920
Graphite on paper, 8 × 6 in., 8 × 6⅞ in., 8 × 6⅞ in.
Private collection
- Chaim Gross
First Drawing in NYC, 1921
Graphite on paper, 9 × 6 in.
Private collection
- Chaim Gross
View of Provincetown, 1924
Watercolor and graphite on paper, 15 × 11⅞ in.
- Chaim Gross
Street Scene, 1926
Charcoal on paper, 18½ × 14¼ in.
- Chaim Gross
WWII Soldiers, 1943
Colored ink on paper, 12 × 9 in.
- Chaim Gross
Study for "My Sister Sarah", 1943
Colored ink on paper, 21½ × 16⅝ in.
- Chaim Gross
Study for "Memorial to the Six Million", c. 1949
Watercolor and graphite on paper, 22½ × 28¾ in.
- Chaim Gross
Study for "The Gates of Freedom" Sponsor Pin, c. 1973
Graphite on paper, 6½ × 7 in.
- George Grosz
Bordello and War, 1912
Ink on paper, 8 × 8 in.
- George Grosz
Possible Illustration for "The Voice of the City" by O. Henry, 1933
Watercolor on paper, 19 × 26 in.
- George Grosz
Beach Scene, c. 1930s
Lithograph, 22 × 18 in.
- Inger Johanne Grytting
The Red Adam, 1990
Lincocut, 7 × 4 in.
- Leo Jackinson
Untitled (Head of a Man), before 1922
Etching, 6½ × 6¼ in. (paper)
- Yasuo Kuniyoshi
From the Boardwalk, 1936
Lithograph, 10 × 13 in.
- Yasho Kuniyoshi
Wire Cyclist, 1939
Lithograph, 13 × 10 in.
- Fernand Léger
Music, c. 1942
Gouache on paper, 20 × 26 in.
- Fernand Léger
Still Life, c. 1942
Gouache on paper, 11½ × 16 in.
- Jacques Lipchitz
Rape of Europa
Charcoal and ink on paper, 10 × 14 in.
- Louis Lozowick
Traffic, 1930
Lithograph, 9 × 16 in.
Private collection
- Emmanuel Mané-Katz
Drawing of Chaim Gross, 1941
Wash, ink, and pencil on paper, 15 × 24 in.
- Louise Nevelson
Untitled, c. 1934
Ink on paper, 11⅞ × 17½ in.
- Jules Pascin
Untitled, c. 1917
Ink, watercolor, and crayon on paper, 6¼ × 12½ in.
- Ilya Schor
Rabbi with Torah
Gouache on paper, 10 × 8 in.
- Ben Shahn
Untitled (Man with *Fortune*), c. 1958
Lithograph, 12 × 8½ in.
- Moses Soyer
Chaim Gross Sculpting the "Alaskan Mailman", 1936
Ink and wash on paper, 19 × 12½ in.
- Raphael Soyer
Dancing Lesson, c. 1969
Lithograph, 21 × 15½ in.
- Maurice Sterne
Balinese Dancer
Graphite on Japanese paper, 22 × 11 in.
- Abraham Walkowitz
Orchard Street, 1908
Watercolor and graphite on paper, 11 × 8½ in.

Abraham Walkowitz
Untitled, 1917
Watercolor, ink, and graphite on
paper, 5⁵/₈ × 10¹/₄ in.

Max Weber
Woman in Blue Dress
Gouache on paper, 10 × 5 in.

Max Weber
Three Untitled Prints
Woodblock on paper, 4¹/₂ × 2 in.,
2³/₈ × 2 in., 3¹/₂ × 2³/₄ in.

Photographs and Ephemera

Rudy Burckhardt
Untitled, 1947
Gelatin silver print, 9⁷/₈ × 6¹/₁₆ in.
Private collection

Bernard Gotfryd
Chaim Gross Sculpting Karl Knaths,
1965
C-print, 4¹/₂ × 6¹/₂ in.

Marion Palfi
*Chaim Gross Teaching at the
Educational Alliance*, 1944
Gelatin silver print, 7 × 9⁵/₈ in.

Marion Palfi
*Chaim Gross Teaching at the
Educational Alliance*, 1944
Gelatin silver print, 7¹/₈ × 8⁵/₈ in.

Marion Palfi
*Chaim Gross, Renee Gross, and
Children at Home*, 1944
Gelatin silver print, 7¹/₈ × 8³/₄ in.

Soichi Sunami
Mother and Child at Play, 1937 by
Chaim Gross
Gelatin silver print, 9¹¹/₁₆ × 7⁹/₁₆ in.

Soichi Sunami
The Dream, 1941 by Chaim Gross
Gelatin silver print, 7⁷/₁₆ × 9¹/₄ in.

Photograph of Pincus, Abraham,
and Chaim Gross, Budapest, 1919,
3³/₈ × 5¹/₄ in.

Photograph of students at the
Educational Alliance Art School,
including Chaim Gross (back row),
Leo Jackinson, Abbo Ostrowsky,
Peter Blume, and Elias Grossman
(front row), 1922, 3³/₈ × 5¹/₄ in.

Photograph of Chaim Gross with
his Educational Alliance Art School
class, 1927, 2⁵/₁₆ × 4 in.

Yiddish letters with translations
from Gross family members

Artists and Immigrants
April 7–December 23, 2022

The Renee & Chaim Gross
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Essay Contributors

Sasha Davis is the Executive Director of the Renee & Chaim Gross Foundation.

Brittany Cassandra is the Collections and Programs Manager of the Renee & Chaim Gross Foundation.

Emma Young was the 2020–21 New York University Public Humanities Graduate Research Fellow at the Renee & Chaim Gross Foundation. She is completing her Ph.D. in History from NYU in 2022. Her research and writing center closely on the intersections of technology, ecology, and social conflict related to urbanization in Brazil. Her research seeks ways to dismantle historical patterns of socio-environmental inequality and exclusion. She is also a professional translator, most often in the Latin American arts.

Clare Richfield is the 2021–22 New York University Public Humanities Graduate Research Fellow at the Renee & Chaim Gross Foundation. She is a doctoral candidate in the History Department at NYU, specializing in race, politics, culture, gender and the body, and social movement activism in the twentieth-century United States. Her forthcoming dissertation centers on a little-known aspect of the anti-Vietnam War movement, analyzing the role, efficacy, and consequences of mental health-based dissent. Prior, she worked as a Research Associate at the New-York Historical Society, helping to create exhibitions and accompanying catalogs.

Graphic Design

Christopher Sleboda and
Kathleen Sleboda

Printing

GHP in West Haven, Connecticut

Copy Editing

Katy Albis

All photographs of works from the Renee & Chaim Gross Foundation Collection by Jacob Burckhardt unless otherwise noted

Cover

Left: Joseph Solman, *El Station*, c. 1935. Oil on canvas, 24 × 30 in. The Renee & Chaim Gross Foundation, New York.

Right: O. Louis Guglielmi, *The Hungry*, 1938. Oil and tempera on board, 30 × 24 in. The Renee & Chaim Gross Foundation, New York.

Back: Louise Nevelson, *The Queen*, c. 1934. Oil on canvas, 22 × 26 in. The Renee & Chaim Gross Foundation, New York. © 2022 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

Frontispiece

Chaim Gross, *Study for "The Gates of Freedom" Sponsor Pin*, c. 1973. Graphite on paper, 6½ × 7 in. The Renee & Chaim Gross Foundation, New York.

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Sasha Davis
Executive Director
The Renee & Chaim Gross
Foundation

The Foundation

The Renee & Chaim Gross Foundation is a 501(c)(3) not-for-profit organization incorporated in New York State in 1989. Founded by American sculptor Chaim Gross and his wife Renee, the Foundation exhibits Gross's work and the couple's extensive art collections in their Greenwich Village townhouse at 526 LaGuardia Place. The collection includes African, American, European, Oceanic, Pre-Columbian, and decorative arts in addition to an archive and library.

Our mission is to further the legacy of Chaim Gross through high-quality research, exhibitions, and educational activities around our historic building and art collections for audiences in New York City and beyond.

526 LaGuardia Place
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